

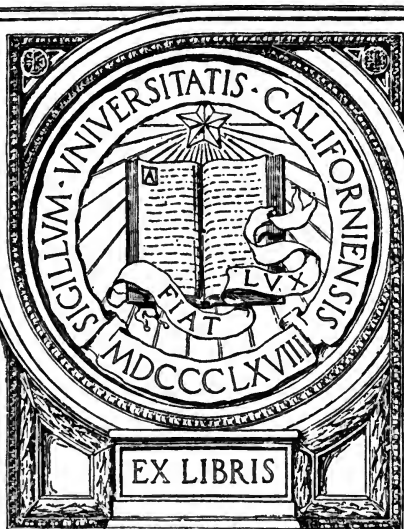
Italian Wall Decorations of the 15th and 16th Centuries

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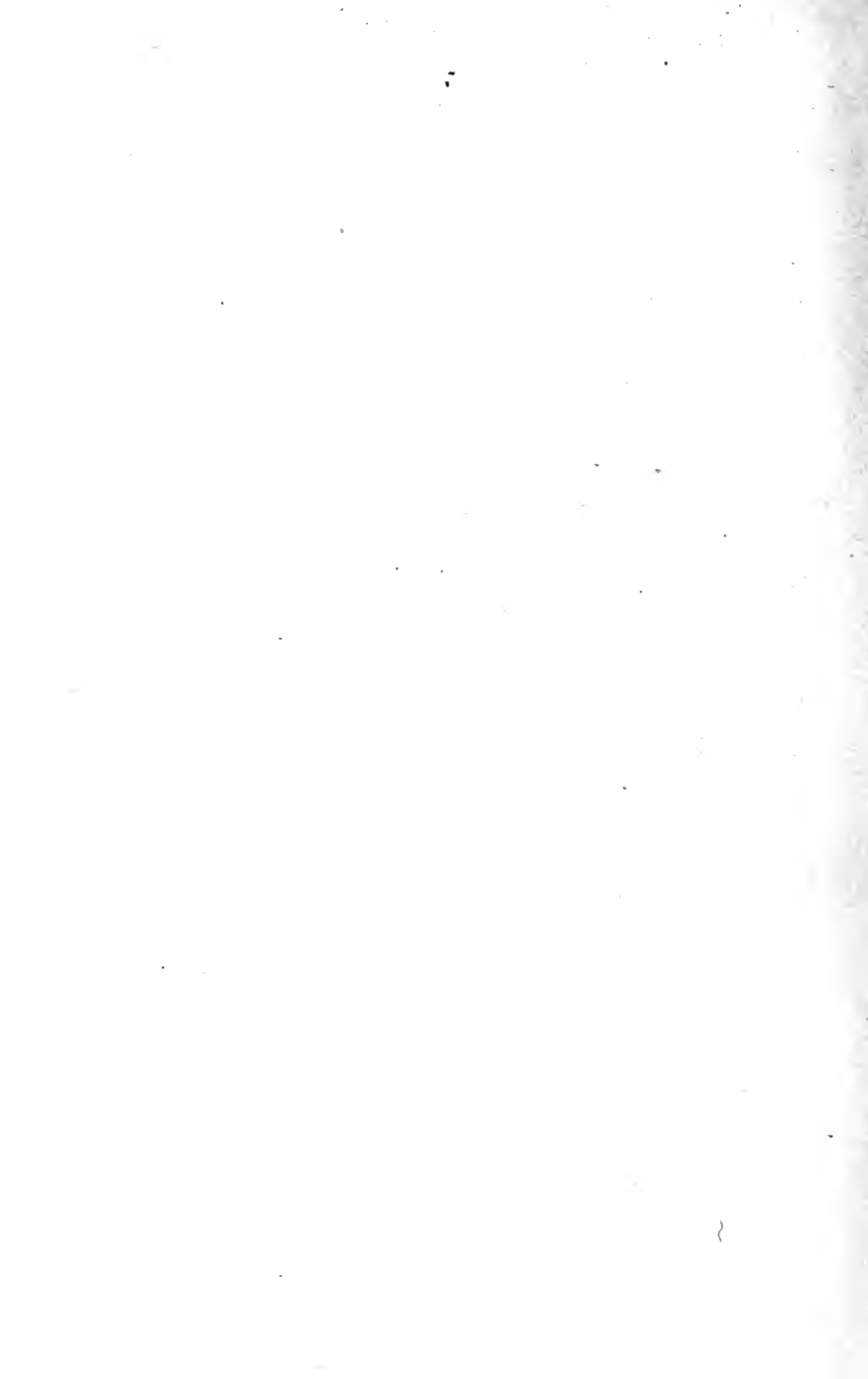
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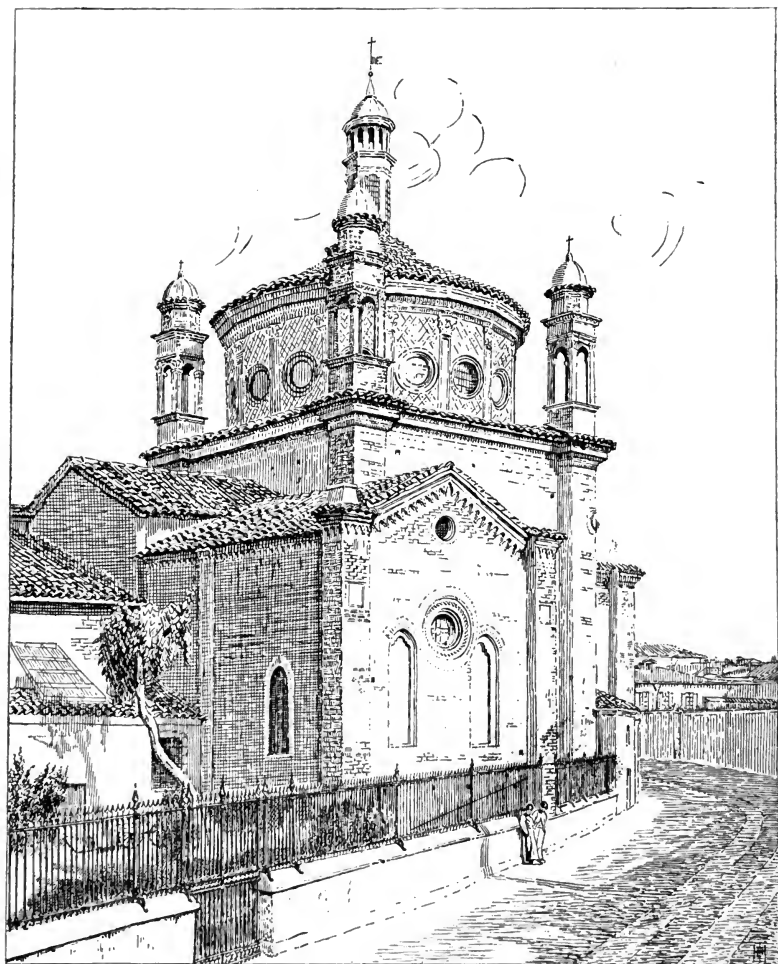




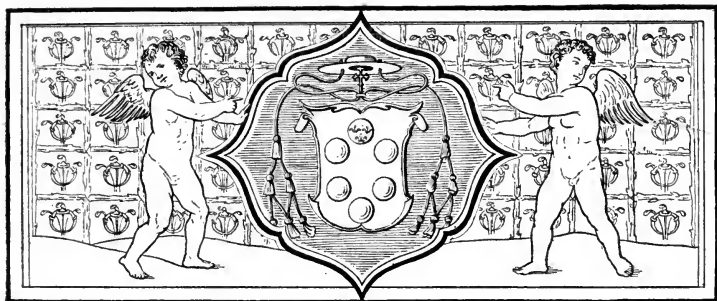
ITALIAN WALL DECORATIONS.

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THE CHAPEL OF ST. PETER MARTYR IN THE CHURCH OF
SANT' EUSTORGIO, MILAN.



Arms of Giulio de' Medici when Cardinal.

ITALIAN WALL DECORATIONS

OF THE
15TH AND 16TH CENTURIES.



A HANDBOOK TO THE MODELS,
ILLUSTRATING
INTERIORS OF ITALIAN BUILDINGS,
IN THE
VICTORIA AND ALBERT MUSEUM,
SOUTH KENSINGTON.

LONDON :
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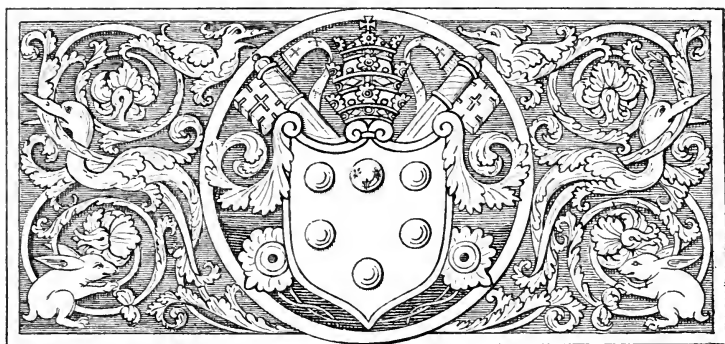
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Arms of Pope Clement VII.

Introduction.

ABOUT eighteen years ago Mr. Thomas Armstrong, C.B., the late Director for Art in the Department of Science and Art, made a proposal that accurate models, to a sufficiently large scale, of portions of the interior decorations of certain notable buildings in Italy should be produced for exhibition in the Art Museum at South Kensington. He considered that students of art and others, who might not have the opportunity of studying the originals, would learn much more from such models than they could from descriptions, paintings or photographs.

In the year 1883 the Lords of the Committee of Council on Education sanctioned Mr. Armstrong's proposal, and the work was shortly afterwards commenced. The first building selected to be copied was Luini's chapel of St. Catherine in the church of San Maurizio (otherwise the Monastero Maggiore) at Milan, and Mr. Palin, then a National Scholar in the National Art Training School at South Kensington, was intrusted with the work. The model was made to the scale of one-tenth, and the decorations were executed

on paper and afterwards attached to a wooden structure. It may be mentioned that the ornament represented on the exterior of this model of the chapel was copied from various portions of the actual church. For instance, the figures on the spandrils in the model were taken from similar spaces elsewhere in the church itself, while the frieze of "putti," or boys, in the model comes from the western door. This is the only case in which the painting has been executed on paper, as the Italian artists, who did the painting for the subsequent models, were accustomed to the use of tempera, and preferred to work on panels prepared with "gesso." Mr. W. H. Allen, who produced three of the other models, mentioned later on, adopted the same method.

The second model to be executed was that of a portion of the "Appartamento Borgia," in the Vatican, at Rome. At the time the rooms were used as part of the Papal Library, to which the public were not admitted. Some difficulty, naturally, was experienced in obtaining the peculiarly special permission necessary for making the desired model of this exclusive apartment in the Vatican. Through the kind offices of Sir George Errington, M.P., sanction was obtained, and the work was intrusted to Signor Adolfo Consolani, a sculptor of considerable ability, and to Count Lemmo Rossi Scotti, a clever artist of a noble Perugian family. The former made the structure of the model and executed the relief ornament, whilst the latter copied the paintings on the walls and on the vault of the ceiling.

Another building near Rome was afterwards selected for reproduction, namely, a portion of the "Villa Madama," and Signor Annibale Mariani, of Perugia, an accomplished Italian workman, noted for his imitations of old works of art, produced the model.

The chapel of St. Peter Martyr, or the Portinari Chapel, behind the church of Sant' Eustorgio, at Milan, was next

chosen, and the construction of the model was carried out by Signor Consolani and Professor Guoli, both of Rome.

It was originally intended that the models should be of an uniform scale of one-tenth, but when the "Sala del Cambio," or the Hall of Exchange, at Perugia, was selected, it was found that the inlaid work and the wood carvings would lose in effect if reproduced on such a small scale. Mr. Armstrong, after consulting Lord Leighton, who was a warm advocate for the production of the models, recommended that this model should be one-third of the original size. Count Lemmo Rossi Scotti and Signor Annibale Mariani were accordingly deputed to construct it to that scale. The former undertook the general supervision, and executed the copies of the paintings, while the remainder of the work was left to Mariani.

The two models of portions of buildings in Florence, namely, a room in the "Palazzo Macchiavelli," and the chapel in the Medici (now called Riccardi) Palace, with the beautiful compositions by Benozzo Gozzoli, were executed by Mr. William Herbert Allen, formerly a master in training in the National Art Training School at South Kensington, and now the Master of the School of Art at Farnham.

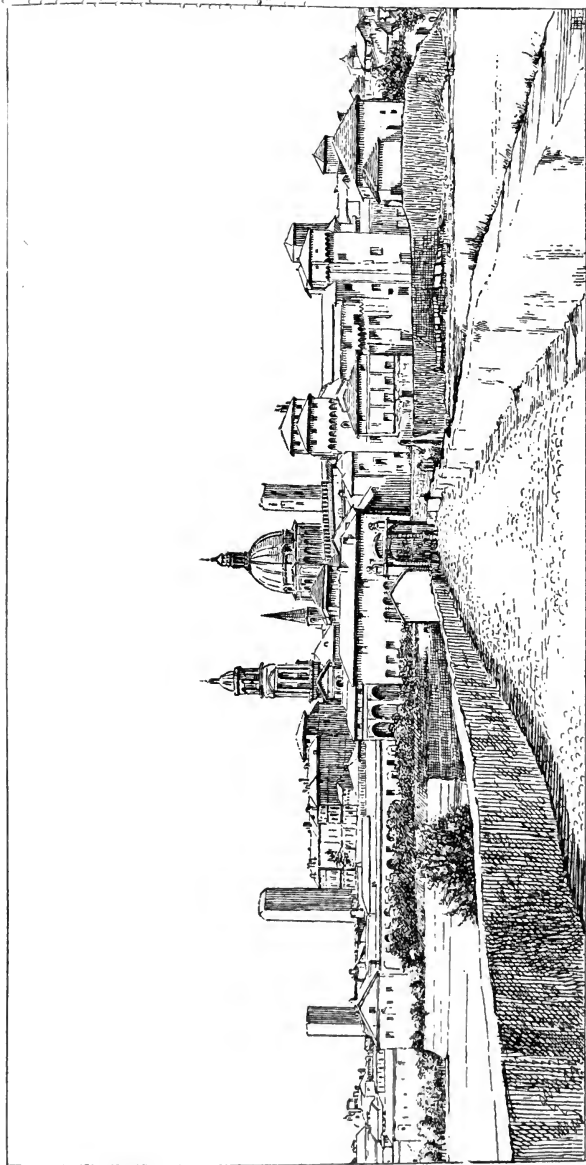
The remaining model, that of Isabella d'Este's "Paradiso" in the Ducal Palace at Mantua, was also constructed by Mr. Allen. This model is considerably larger than the others, being produced two-thirds of the original size. As the famous paintings by Mantegna Perugino and Lorenzo Costa, now in the Louvre, were discovered to be of the same measurements as the vacant spaces in Isabella's little room, and to agree with the descriptions found in the correspondence which Isabella carried on with the artists respecting their work, coloured photographs of them have

been inserted in the model in order to give an effect similar to that of the room when completed by Isabella and her artists.

The following short historical accounts of the buildings, from which the models were copied, have been written for the greater part by authors having special knowledge of the subjects and access to local archives; and special acknowledgment is due to the memory of the late Monsieur Charles Yriarte, who readily supplied the account of the "Paradiso" of Isabella d'Este; to Commendatore Luca Beltrami for his descriptions of the two chapels in the churches of Sant' Eustorgio and of San Maurizio at Milan; to Cavaliere Guido Carocci for the account of the chapel in the Riccardi Palace, Florence; and to Count Luigi Manzoni for the historical notice of the Sala del Cambio at Perugia. The thanks of the Board of Education are also due to Professor Costa of Rome, and to the Earl of Carlisle for the advice and assistance which they have so freely given. The two monographs furnished by Mr. Woodhouse were carefully revised by the late Dr. Middleton, for some time Director of the Art Museum, who was noted for erudition in matters connected with Rome, and had an intimate knowledge of the two buildings of which they treat.

All the negotiations for the execution of these models were personally carried out by Mr. Armstrong, and the above details have been extracted from a valuable and carefully compiled record left by him on his retirement from office.

UNIV. OF
CALIFORNIA



THE TOWN OF MANTUA, FROM PONTE SAN GIORGIO.



Ornament round the cornice of the Painting Room.

THE "PARADISO" OF ISABELLA D'ESTE

IN THE

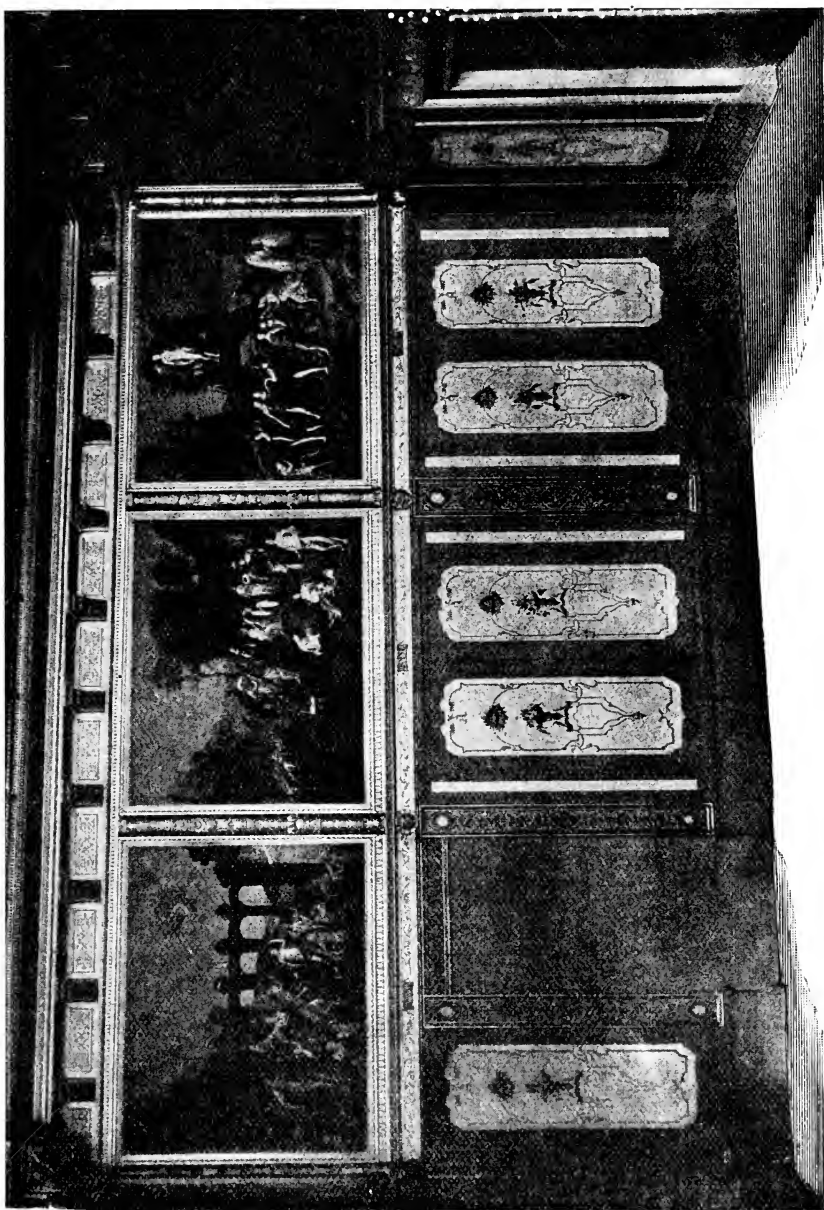
DUCAL PALACE, MANTUA.



ISABELLA D'ESTE, daughter of Hercules I., Duke of Ferrara, and Eleanor of Aragon, became Marchioness of Mantua in 1490, by her marriage with Giovanni Francesco Gonzaga. He provided for her residence only a rugged fortress, and, following a custom of Italian princesses of the time, her first care was to make in the Castello Vecchio of Mantua a small and elegant retreat to be devoted to meditation, work and intellectual intercourse. During the great periods of art, these choice rooms ("camerini"), which were of very small dimensions, reflected the character and the personal taste of the owner, and were real art sanctuaries. Although they were numerous in Italy, most of them have disappeared with the vicissitudes of time; thus the "camerini" of Lucretia Borgia in the Castello Rosso of Ferrara adorned with paintings by Bellini, Titian, and Dosso Dossi, fitted in recesses of white marble and carved by Antonio Lombardi, were destroyed by fire in 1634. The masterpieces of the painters had previously disappeared. By good fortune the rooms of Isabella at Mantua escaped the depredations of the Lansquenets, when the town was besieged in 1630 and the

Palace left in ruins. Nevertheless, if the walls have remained intact, the works which adorned them have been dispersed. To restore this choice retreat to its pristine aspect, and to place the masterpieces in their original positions, according to the testimony of her who conceived the plan and carried it to its completion, one would have to search all the Picture Galleries of Europe and the Archives of the Royal families. The restoration of a whole side of the painted chamber of Isabella d'Este in the Palace of Mantua presents one of the most famous examples of the retreat of an Italian princess of the fifteenth or sixteenth century.

Isabella d'Este was born in 1474; after her marriage in 1490, she at first lived in the Castello Vecchio, the official residence of her husband, which is still standing, and now contains the State Archives, the Notaries' Archives and the Prisons. The fourteenth-century fortress, with its square towers and two draw-bridges, commanded the approach of the San Giorgio bridge on the upper lake, and must have been a gloomy abode for a sixteen-year-old princess accustomed to the pomp of the Court of Ferrara. Within these thick walls the young wife made a very small retreat, which was adorned with a wainscoting of most exquisitely carved wood and stucco, and there she had her first "Studiolo." Given up to study, she gradually, through her intercourse with the writers and great artists who lived at her Court, acquired a taste for art, and began collecting objects of art and books. Then soon finding this Castello too cramped and not suitable for her requirements, she removed to an old Palace of the Bonnacolsi, the last captives of the people. In this residence, known as Corte Vecchia, she converted three rooms on the ground floor, overlooking the Corte del Pallone, into "La Grotta:" a study, a cabinet of art, a museum and a library; these were



MODEL OF THE PAINTING ROOM.

TO YIMU
AIRBORNE

fitted up for her and arranged according to her tastes, with the advice of the artists, who had become her intimate friends.

We know from the correspondence of the Marchioness, preserved at the Archivio Gonzaga, that from 1495 to 1539 Isabella never ceased to search with diligent ardour for everything that would satisfy her dilettanteism; she acquired enamels, precious crystals, tapestries, medals, antique marbles, cameos, musical instruments, and manuscripts. Ambassadors were called to her assistance, and she had agents all over Italy. She also possessed a library, in four languages, with a partiality for tales of chivalry and the "*Paladini di Franza*." She acquired all the works of Aldus Manutius, and entered into relations with the most illustrious men of her country, from Guarino of Verona to Boiardo, Bembo and Castiglione, and carried on her negotiations in every direction.

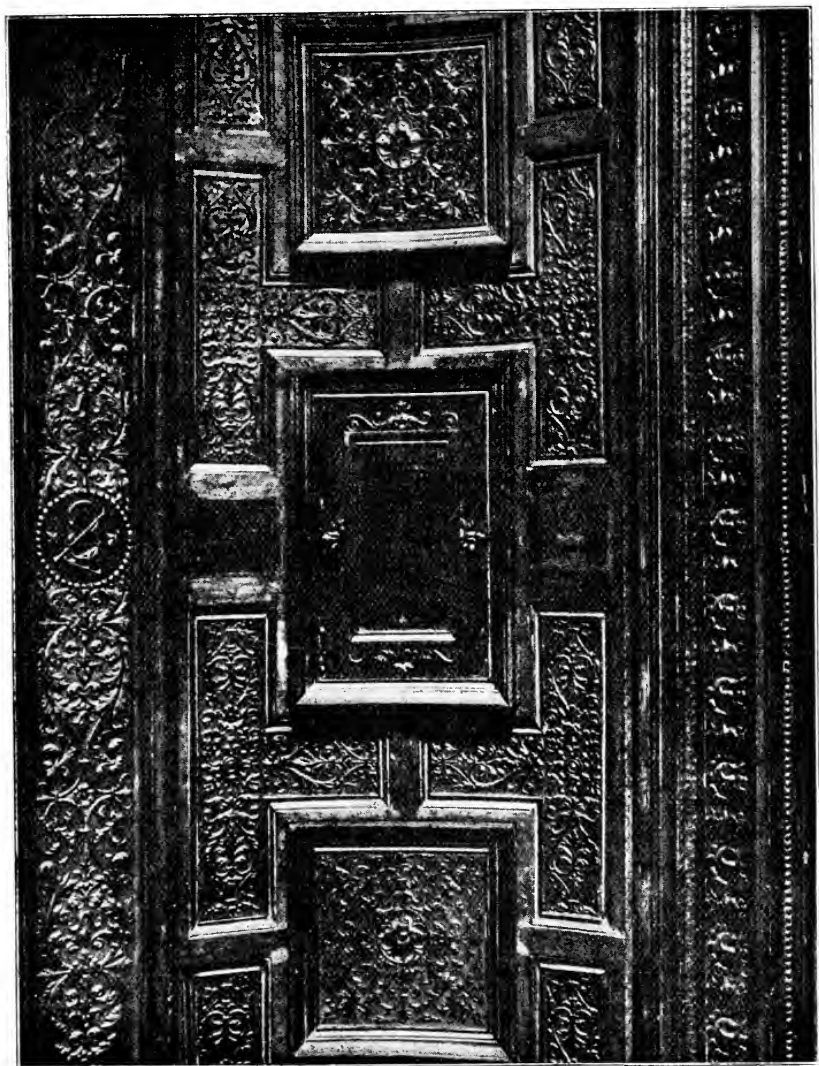
The "*Grotta*" became the object of her constant care. Cristoforo Romano, the sculptor, to whom we are indebted for her medal, carved an admirable marble door, adorned with medallions, for her. Mantegna painted the "*Parnassus*" and "*Wisdom triumphant over Vice*" for her, whilst Perugino painted in accordance with her directions the "*Combat between Love and Chastity*." After the "*Grotta*" had thus been adorned, the death of her husband, the Marquis Giovanni Francesco, and subsequently the marriage of her son, Frederick II., with Margaret Palaeologus, Marchioness of Montferrat, obliged Isabella, now Dowager Marchioness, to give up her apartments in the Castello Vecchio, which Giulio Romano had instructions to alter for the new mistress. In exchange the young Sovereign gave his mother a wing of the castle, still known as the "*Paradiso*," which had been added to the large number of buildings successively put up by various princes, and which, as a whole, form the enormous Palace of Mantua. The Dowager Marchioness selected her new abode in the upper part of the wing, overlooking the gardens

and lakes, from which there was a view of the wooded district beyond, where the river Mincio runs into the river Po. It is evident that the name "Paradiso" was given to this part of the Palace in consequence of the splendid view.

After having been Regent so many times while her husband was absent on military expeditions, still young, strong-minded, and fond of study, kept from politics and public affairs, held in suspicion by a son who was jealous of his rights, Isabella, by the side of the seventeen rooms which formed her new habitation, again sought a small and private sanctuary in which she might give herself more liberty than ever for meditation, writing, singing and poetry when inclined to do so, and thus escape into a small and select circle from the glare of the Court. After her "Studiolo" of the Castello Vecchio, her "Grotta" of Corte Vecchia, she reserved there, level with her apartments, three small rooms, exquisitely elegant, real shrines streaming with gold, delicately chiselled, furnished for her and by her, in which every detail was to reflect her tastes and thoughts.

The "Grotta" on the ground floor of the old Palazzo Bonnacolsi remained set apart for her collections of art and for receptions; princes on their travels, ambassadors on their missions, travellers of distinction and artists came to visit her. She accumulated in it statues and rare objects, and even added a "Cortile," with fountains playing during the summer. But the three new rooms at the top of the "Paradiso" became the object of her predilection, and it is amidst such surroundings, the real "paradise" of Isabella d'Este, that historians must place her portrait.

The first room was dedicated to music, the favourite pursuit of Isabella. The cupboards were filled with beautiful instruments: mandolines, lutes, clavichords inlaid with mother-of-pearl, and made specially for her by Lorenzo of Pavia; and here stood the famous organ by the same master, the



PORTION OF THE CEILING OF THE MUSIC ROOM.

description of which is to be found in the Princess's correspondence. Round the walls of this first room were reproduced views of towns in "intarsia" of rare woods, and on one of the panels figured a few bars of a "Strambotto" composed by Okenghem to words dictated by Isabella, and signed by that famous singing-master. On the ceiling was the "Stave" which exists in the coat-of-arms of the House of Este, and along the cornices friezes were formed of musical instruments carved in the wood.

In the second room, devoted to painting and also to study, six masterpieces by the greatest painters of the time adorned the walls above the panelling.

The third room was reserved for receptions. Everywhere in the ceiling, in the compartments, in the friezes (delicately carved in gilded stucco upon an azure back-ground) are found the devices commented on at length by the humanists of her Court: "Alpha and Omega" and the golden candlestick with seven branches, on which a single light has resisted the effects of the wind, with the motto "Unum sufficit in tenebris;" and everywhere is to be read the mysterious motto of which she was so proud, "Nec Spe nec Metu," the highest resolution of a strong mind, which henceforth "without hope, without fear," ended in solitude a tormented life. In the recess of the thick wall, slightly raised above the floor, Isabella placed her writing-table within reach of the shelves containing her favourite books; while she read there or wrote those letters addressed to the poets and artists of Italy, overflowing with enthusiasm for arts and letters, when she lifted her eyes beyond the tranquil waters at the mouth of the Po, towards Governolo, she would see coming the gilded *Bucentaur* with the coat-of-arms of Ferrara, which brought her news of her family, d'Este, and of that of Aragon.

Of these three rooms, the one devoted to painting has been selected for reproduction, and the model has been

made two-thirds of the size of the original. One may well be astonished at the smallness of this room, which only measures seventeen feet by ten feet, but one can understand how a princess who sought a refuge from the outside world, could live, work and feel at ease, in this retreat which she had divided into three parts, each devoted to a particular branch of art. The art that predominates is painting, but one can see the whole scheme and appreciate the unity of it in its richness. The panelling is about the height of a man as one may judge by the dimensions of the doors, and above the panelling, on all four sides, the vacant space was covered by the paintings of masters. What we have here before us is a restoration and not the actual state of the chamber so far as the paintings are concerned. It has already been mentioned that these rooms escaped the disaster of 1630, during the siege of Mantua by the Imperial troops under the leadership of the Duke of Saxony and Aldringen; they were so high up in the palace and so well concealed by intricate and winding passages that the Lansquenets, who pillaged the Palace for three days, did not find their way to them. But as early as 1627, Prince Vincenzo Gonzaga, the seventh Duke, impoverished by endless prodigalities and the difficulties bequeathed to him by his ancestors, sold the choicest of these collections to King Charles I., hence the presence of the cartoons of the "Triumph of Cæsar," by Mantegna, at Hampton Court, and of so many objects of art scattered abroad in the museums of Europe. Vincenzo, at first, hesitated to sell the masterpieces which had belonged to Isabella d'Este, but he finally gave up the most precious of them to the emissaries of Cardinal Richelieu, who were then busy collecting for his castle of Le Plessis Richelieu.

The three pictures in the model are: in the middle, "The Court of Isabella d'Este," by Lorenzo Costa,



PORTION OF THE CEILING, WITH ISABELLA D'ESTE'S DEVICE, IN THE MUSIC ROOM.

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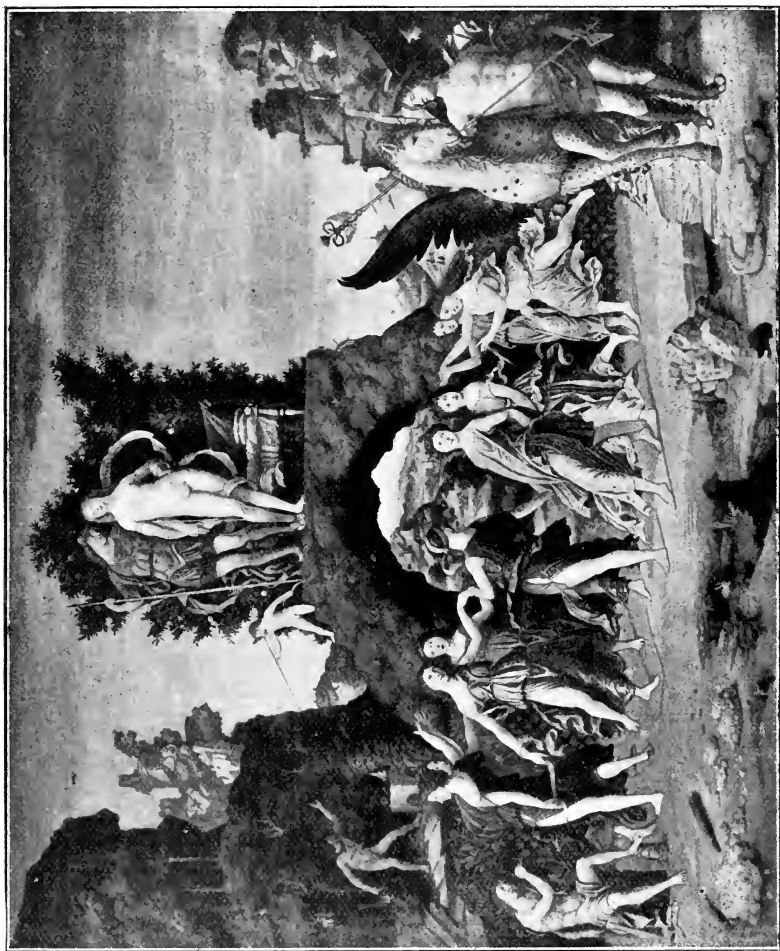
and on either side, "Parnassus" and "Wisdom triumphing over Vice," by Andrea Mantegna. These were taken away from the "camerino" and sold to the Cardinal, and they remained in his residence Le Plessis until the French Revolution. Afterwards when the Musée National, Paris (which has since become the Musée du Louvre), was founded, the Government bought these paintings from the heirs of the Cardinal, and they were placed in the Italian Gallery of the Museum, which they still adorn.

The work of restoration consisted in making a plan of the "camerino," and after ascertaining the position which these paintings formerly occupied in it, in modelling all the ornaments, cornices, friezes, consoles, and carved "candelabri" that separated the paintings; in a word, to reconstitute on the greatest possible scale, a whole side of the most important of the "camerini." Young artists from the South Kensington Museum made copies on a reduced scale of the originals in the Musée du Louvre, in order to fit them into the model itself, whereby the visitor may gain an impression of the original. Let us say in passing that Charles I., Duke of Nevers and eighth Duke of Mantua, wishing to make this "camerino," already stripped of the masterpieces by his predecessor, more fit for the habitation of his wife, Catherine of Lorraine, restored the panelling which bears the stamp of the seventeenth century, and is, as a consequence, more modern by a century than the primitive decoration.

The principal interest offered by the "camerino," so far as art is concerned, lies evidently in the paintings which adorned it. Rarely have greater artists met to make a real sanctuary of art in such a confined space. If we compare their taste, delicate imagination, and elaborate finish, with what is now called "Decorative Art," we see this gives few

examples at all comparable to these three "camerini"—which indeed remain unique. The painting room is comparatively the simplest, and it is a proof of taste to have given precedence to the paintings themselves, instead of calling attention to the gorgeousness of their surroundings. It is not surprising that in the archives or correspondence of Isabella, no mention is made of the decorative artist, to whom might be ascribed the merit of carving the precious "candelabri" that separate the paintings, and the elegant friezes round the ceilings in which are found the eagle of the family of Este, and of modelling the stucco which adorns the compartments. In those years of the Renaissance so prolific in superior men in every branch of art, such modest collaborators of the architect were always left unnamed. If harmony reigned among them it was because there was the directing mind of the master who, when absent, was represented by the "Proto-Maestro." All the credit went to them. The name of Viani, first architect to the son of Isabella d'Este (before the advent of Giulio Romano), who was the real superintendent of fine arts under the Duke Frederick, often appears in the chronicles, and it is more than probable that he is responsible for this decoration, in which Isabella must have had a share. This is sufficiently proved by the fact of her name being written everywhere with numerous mottoes, allusions, and inscriptions that mention her. Isabella was even so daring as to order the architect to transfer from the ground floor to the music-room of the "Paradiso," a beautiful door made of most precious marble carved by Cristoforo Romano, and in order to give her new retreat some likeness to the one she had been obliged to give up, she had the panelling altered to fit it.

As for the paintings themselves, the Marchioness behaved like a real despot, going so far as to ignore the rights and



PARNASSUS.
By Andrea Mantegna.

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genius of the painters, even transporting subjects to be treated by them from literature into the department of the plastic arts.

Six artists contributed to adorn this "camerino"; and she earnestly desired to have works by Leonardo da Vinci and Raphael, but Leonardo, who had painted her portrait at Mantua, did not respond to her advances. Raphael began his work, but did not finish it.* Giovanni Bellini made her wait for two years, and as he had deceived her by his delays and promises, she complained to the Doge of Venice. In spite of this, Bellini absolutely refused to paint the subject that had been imposed upon him, and in the end he painted a religious picture which she relegated to her bedroom. Mantegna, although the oldest, was by far the most tractable and compliant. The Marchioness decided to have only allegoric and imaginative subjects; she therefore requested him to paint "Parnassus" and "Wisdom triumphing over Vice." She gave him the height and width of the picture, and the size of the personages in the foreground, for she had planned the whole scheme, bearing in mind the general harmony, the concord, and the contrasts between the subjects. The "Parnassus," as an easel work, remains unquestionably the finest painting of this master. The episode of the Dance of the Muses has never been surpassed for elegance, and to find so much beauty in the human form and gracefulness in motion, we must go back to Greece, to the finest epoch in art. Mantegna was in his element, but though we have

* Messire Balthazar Castiglione, with whom I was speaking of Raphael of Urbino, told me that for a long time he had had some painting to do for the Marchioness, but that he never worked at it except when she was present, because he was so very busy.—*Letter of Alphonso Paolucci to the Duke of Ferrara (Archives of Modena).*

no means of knowing by his correspondence, or the indiscretions of the chroniclers, his anxieties, we can easily guess his feelings when he, the painter of large frescoes and general ideas, had to paint "Wisdom triumphing over Vice." Mantegna must have often cursed the poets and humanists who had developed the subject set by Isabella. He had to contrast the beauty of the Nine Muses of Parnassus with hideous Luxury at the feet of a Satyr, Indolence with mutilated arms, Idleness wallowing in the mire, Drunkenness, Voluptuousness, Ignorance with the ears of an ass, fleeing at the approach of Minerva and Diana. These two works excited the rapture of Goethe and Schlegel, who saw in them a reflex of the spirit of the Renaissance, and splendid reproductions of great moral truths by the brush.

The two first paintings by Mantegna served as a starting-point for the general conception and became types and models. He was living at the court, and received the explanations needed to facilitate his task directly from Isabella herself, and certainly also from Paride Ceresara, one of the familiar attendants of the Marchioness, at the same time poet, alchemist, necromancer, and fertile in poetical inventions. But when it became a question of asking for other works from Perugino, Lorenzo Costa and Francia, all living abroad and strangers to the court, Isabella took her pen, and with her own hand wrote out the details of the subjects to be treated. These letters have been preserved, and one can hardly believe that those written in connection with the third picture, which she wished to have placed between the two first, amount to forty in all, addressed directly by herself to the painter, her agents, ambassadors, or special emissaries, or even to the princes themselves from whom the latter depended, in order to stimulate the zeal of the artists, to urge them to finish and carry out her



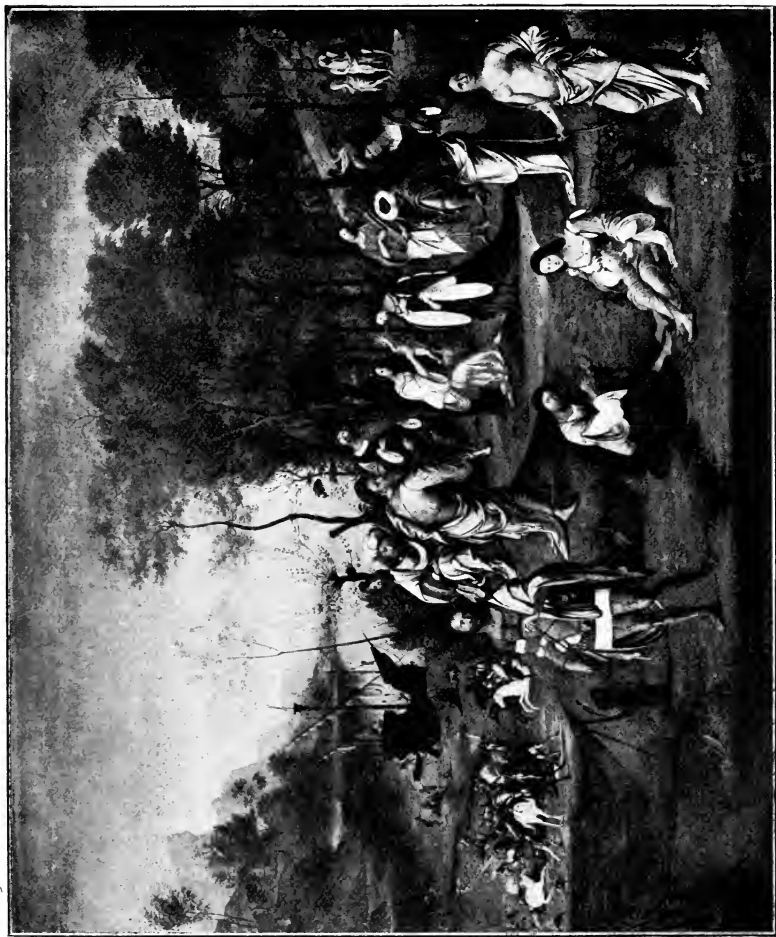
WISDOM TRIUMPHING OVER VICE.

By Andrea Mantegna.

commissions. It is curious to relate that these same letters from the Princess contained threads showing the width of the canvas, the height and even the size of the personages in the foreground, in order that the proportions should be the same as in the compositions of Mantegna, which were to be placed on the same wall. Sometimes she sent a rough sketch drawn by some unknown painter. It must also be noticed that the name of the great Mantegna recurs frequently under the pen of the Marchioness, who told the artists whom she associated with him what honour it would be for them to see their names by the side of that of such a master. Perugino (Pietro Vannucci) was to figure between "Parnassus" and "Wisdom triumphing over Vice." Isabella selected for his subject "The Combat between Love and Chastity." The artist was more than two years in painting it. The instructions given by Paride Ceresara, charged to develop the argument of Isabella, were so tedious by minuteness of detail that they reduced the artist to the condition of a simple copyist, who had undertaken to reproduce with his brush ideas which belonged to literature and could not with success be put upon canvas. The history of these negotiations would be rather a long one. However, the picture was finished; Perugino ended by yielding to the exigencies of the programme of translating the thoughts of Isabella, but the result was a very ingenious though rather heavy work. The Marchioness, when paying the artist, thanked him as a sovereign; but some time after, with the picture before her, she wrote to him: "If the picture had been painted more conscientiously it would do you more honour." "The Combat between Love and Chastity" took a place in the "camerino," but not that which had been reserved for it. Lorenzo Costa, by painting "The Court of Isabella d'Este" had the perilous honour of appearing between "Parnassus" and "Wisdom triumphing over Vice."

Lorenzo Costa, born in Ferrara, and a pupil of Francia of Bologna, had recently been called to Mantua by Giovanni Francesco Gonzàga, to take the place of Mantegna, who died in 1506, at the time when Isabella was decorating her "camerini." He had painted for the Prince a number of heroic pictures destined for the decoration of the small palace of St. Sebastian, where Mantegna had already painted the famous "Triumph of Cæsar," now at Hampton Court. Before applying to him, the Princess had solicited the co-operation of Francia (Francesco Raibolini), then very much in request at Bologna, and whose pupil, Costa, had become his rival. According to custom, Francia had received from the Marchioness the subject, the dimensions of the picture, and those of the personages, so as to be sure of having the same proportions as Mantegna's works; but Isabella, being afraid of exciting the jealousy of Costa, who had become the painter-in-ordinary to her husband, apologized to Francia, asking him to postpone his work. Thus it came to pass that Lorenzo Costa was called upon to paint "The Court of Isabella d'Este," which is placed in the centre panel of the "camerino." It may be seen that the name of "ISABELA," in gold letters written under the frame when the Marchioness was alive, can still be read.

Everything in the painting is allegorical. There is no doubt that the painter has drawn personages who lived in the closest friendship with Isabella; tradition says so, and researches confirm the fact. Two young women are sitting in the foreground to the right; one is adorning a heifer with wreaths, the other a lamb. In the background, Cupid, standing on the knees of a lady, crowns another lady. One may hesitate upon the identity of the personages, but if one compares the face of the young woman in the foreground to the right with a net over her hair, with the portrait of Isabella d'Este painted by Leonardo da Vinci, and now in the Musée du Louvre, it will



THE COURT OF ISABELLA D'ESTE.
By Lorenzo Costa.

[illegible]

be very easy to recognize the Marchioness. To support this assertion more fully, one may also compare the celebrated portrait in the Musée du Louvre of "Castiglione," painted by his friend Raphael, with the face of the warrior on the left, leaning on a halberd, after having cut off the head of the hydra, and one will certainly recognize in him the author of the famous book "Cortigiano," the model of gentlemen, who had been the intermediary between Raphael and Isabella.

Costa must have been pliant to the fancies of the Marchioness, for he was again called upon by her to paint a new picture for the "camerino" conceived in the same spirit: Apollo teaching the Nymphs music; Orpheus with his lyre, softening the character of men; and Mercury driving away vices with a scourge.

A sixth picture had been requested of Giovanni Bellini, whose reputation at Venice was very great; Cardinal Bembo intervened to obtain the assent of the aged artist to accede if possible to the wishes of Isabella, who afterwards treated him as she had done the other painters. In many of her letters, Isabella reminded Giovanni that he would have the honour of being placed opposite Mantegna, but Bellini, brother-in-law of the great painter, excused himself, and complained of being tied down to a subject. He wished to be left alone to paint according to his own fancy. He resisted for more than a year, and the battle between the two was such that the Princess, who had set in motion the greatest personages to gain her end, finally had recourse to the Doge himself. The Princess was vanquished; Isabella, instead of a complicated "Invenzione" such as she wished to see reproduced in a painting worthy of Bellini, received a charming and sweet Madonna pressing Christ in her arms, and this appeased her wrath. But this picture was hung in her bedroom so as not to disturb the symmetry of the symbolic

subjects which she had imagined. The picture cannot be recognized among all those painted by the artist, as no description stating its precise character exists.

The fate of the five pictures destined for the "camerino" has already been described. Two by Mantegna, two by Lorenzo Costa, and one by Perugino kept in the Château du Plessis Richelieu until the French Revolution, were bought from the heirs of the Cardinal by the State, during the first years of the Empire when the Museum was founded. They are to-day in the Italian gallery of the Musée du Louvre.

Thanks to the minute descriptions to be found in the correspondence of Isabella d'Este with the artists, and the numerous allusions she made to the place which they occupied in her "camerino," it has been possible to restore with certainty the arrangement of one of the sides of the "camerino" in the first years of the fifteenth century. The authorities of the French Museum have now placed under these paintings a reduced copy of the model executed for the South Kensington Museum.

CHARLES YRIARTE.



COMBAT BETWEEN LOVE AND CHASTITY.
By Perugino.





Decoration round the dome.

THE CHAPEL OF ST. PETER MARTYR IN THE CHURCH OF SANT' EUSTORGIO, MILAN.



THE Milanese church, to which the beautiful chapel of St. Peter Martyr was added in the 15th century, was founded by Eustorgio, Bishop of Milan from 315 to 331, and was amongst those basilicas called *extramurane*, because they stood outside the walls of the city erected by the Emperor Maximian.

In the beginning of the 13th century, in consequence of the rapid extension of the religious order founded by St. Dominic in 1206, twelve preaching friars came to serve in the Basilica of Sant' Eustorgio. This had, since its foundation in the 4th century, been subjected to more than one change of form, and in 1227 when Archbishop Enrico Settala ceded the basilica and its dependencies to the Dominicans the latter at once began to build their monastery beside it. One of the most strenuous supporters of the new

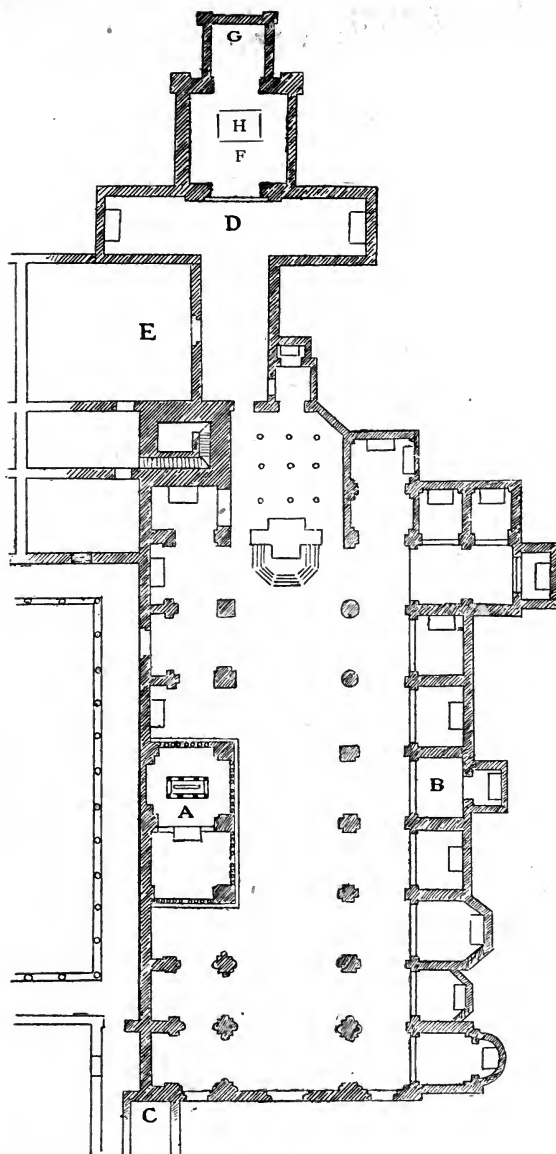
order of preaching friars was Peter of Verona, who was received into the order by St. Dominic himself at Bologna, in 1221, and displayed an indefatigable energy in preaching against heretics. Heresy was rife throughout Italy at this time, and was divided into many sects and associations; in 1230 Peter of Verona was appointed by Innocent IV., Inquisitor-General of the heretics in Lombardy.

Peter took up his headquarters in Milan, and his influence became so great that, says the chronicler Galvano Fiamma, nothing that he did was opposed. The Basilica of Sant' Eustorgio was Peter's field of battle when he waged war against the heretics. This war was so fierce, and so far from following the evangelical precept which desires the conversion and not the death of the sinner, that it led to banishment, spoliation and burning. The burning of heretics was at that time considered so meritorious an action, that it is mentioned upon the monumental stone of a governor of Milan, one Oldrado of Tresseno, in these words: *Catharos, ut debuit, uxit.*

Little wonder if the heretics so rigorously persecuted sought revenge, and that on the 6th day of April, 1252, on Saturday *in albis*,* Peter, with a companion, Fra Domenico, on the way from Como to Milan, was attacked near Farga woods by two ruffians, and killed upon the spot. Fra Domenico was severely wounded, and being carried to the neighbouring village of Meda, survived only six days. The ruffians, Pietro Balsamo and Albertino Porro, were hired by Stefano Confalonieri, a great supporter of the heretics.

Peter's body was carried in the first place to Milan, and then deposited in the Church of San Simpliciano on the Como road, outside the walls, whilst preparations were made for the funeral ceremonies. The next day,

* Saturday *in albis* is the first Saturday after Easter.—*Translator's Note.*



PLAN OF THE CHURCH OF SANT' EUSTORGIO.

- | | |
|---|--|
| A. The original position of the Shrine. | E. Present Sacristy. |
| B. Doorway of the 14th century. | F. Chapel of St. Peter Martyr. |
| C. Position of the pulpit from which Peter Martyr preached to the people. | G. Position of the Shrine from 1735 to 1875. |
| D. Old Sacristy (?) | H. Present position of the Shrine. |

amid a great concourse of people, the bier was carried through the city to the basilica of Sant' Eustorgio, the scene of Peter's preaching. The reverence of the populace for the inquisitor's tomb was so great, and such reports soon spread of grace received by its virtue, that before a year had elapsed after the death, Pope Innocent IV., on the feast of the Annunciation 1253, canonized Peter, at Perugia, fixing the 29th of April as feast-day in his honour. According to the chronicler Godfrey of Bussero, the *cultus* of St. Peter Martyr spread so rapidly, that in the diocese of Milan alone many churches and altars were erected to him, whilst seven altars were dedicated to him in the churches of the city itself.

For a short time the body remained buried in the martyrs' cemetery adjacent to the church, near the Chapel of St. Eugenio, next the bell-tower, but after the canonization, it was exhumed in the presence of Archbishop Leone da Perego, and was exposed for a whole day to the view of the faithful upon the pulpit in the square of Sant' Eustorgio, whence the saint had so often preached against heresy. It was then placed in a plain marble sarcophagus, presented for the purpose by the Abbot of San Simpliciano, who remembered how St. Peter himself, on seeing it, had said that it was worthy to hold the remains of a holy martyr.

This tomb was placed inside the church on the spot indicated by the letter A in the plan, opposite the entrance then existing from the street of Santa Croce. Later on, about 1312, according to the chronicler Galvano Fiamma, a railing was erected around the tomb—"circa archam B. Petri facta est cortina cum leunculis marmoreis," an arrangement more clearly described by Taegio—"Comunitas Mediolani ob S. Martyris reverentiam circa praenominatam archam cortinam ferream valde pulchram, cum aquilis et leonibus fabricari fecit."

This same Taegio mentions the railing as *marmorei rubro*

colore cancelli, saying that it was begun before 1312 together with the black and white marble pavement, *schema Prædicatorum*, that is, in the colours of the Dominican order. By this we may infer that the iron railing that kept the faithful from approaching the tomb of the Saint was supported by columns of red marble, probably resting upon lions and surmounted by eagles.

Veneration for the sepulchre and the oblations of the faithful continuing to increase, it was desired a few years later to erect a sumptuous mausoleum. Azzone Visconti, Lord of Milan, and his uncle Giovanni, Bishop of Novara, promoted the scheme, and the task of making the new tomb was confided to the Pisan sculptor, Giovanni di Balduccio,* who finished it in 1339, after three years' work, for which he was paid nearly two thousand gold ducats. The following year the body of the Saint was removed into the new mausoleum by Giovanni Visconti, then Archbishop of Milan, on the occasion of the General Chapter of the Dominican order. The head of the Saint was, however, placed in a handsome silver shrine given by the Archbishop. The mausoleum consists of a richly sculptured sarcophagus of white Carrara marble, borne upon eight pillars of broccatello marble of Verona. Eight statues, representing the Virtues, stand against these pillars, upon pedestals supported by animals and monsters. On the capitals of the pillars are written their names, viz. at the front of the sarcophagus, *Yhustitia*, *Temperantia*, *Fortitudo*, *Prudentia*, and at the

* Giovanni di Balduccio, probably a disciple of Andrea Pisano, was employed in Milan also to carve the door of St. Maria in Brera, which was destroyed and lost a century ago, as we may see by the inscription upon the architrave of the said door: *MCCCXLVII tempore praelationis fratris Guilelmi de Corbeta praelati hujus domus, magister Johanes Balducci de Pisis hædificavit hanc portam B +* (seal of the society of the Umiliati di Brera).

back, *Hobedientia*, *Spes*, *Fides*, *Caritas*. The capitals of these pillars are again crowned by graceful brackets, the better to support the sarcophagus, of which the vertical sides are decorated with rich bas-reliefs, representing the chief events in the life of the Saint. The central composition of the front represents Pope Innocent IV. giving the Bull of canonization to the Father-General of the Dominicans. On the bull is to be read, *sanctorum martyrum cathalogo duximus ascribendum* (sic); on the left is shown the lying-in-state of the body of the Saint for the veneration of the faithful, as ordered by Archbishop Leone da Perego; on the right the miracle of the storm being calmed by the Saint when invoked by the sailors. The three reliefs on the back of the tomb represent miracles, viz.: speech rendered to a dumb man by the Saint in presence of a crowd before the church; the miracle of the cloud called by the Saint to shade the faithful from the sun whilst listening to his preaching on the piazza before the church; and finally, the various cures of the sick performed by the Saint.

The two low reliefs that decorate the sides of the sarcophagus represent, on the left, the martyrdom of St. Peter in the wood at Farga, and on the right, apparently, the Archbishop Giovanni Visconti detaching the head of the Saint from the body, in the presence of a number of pious persons upon their knees.

At the angles of the sarcophagus stand statues of the four doctors of the church, SS. Ambrose, Jerome, Gregory and Augustine, and between the panels of the bas-reliefs in the front, stand statues of SS. Peter, the Apostle, and Paul, whilst at the back SS. Eustorgio and Thomas the Doctor are in a similar position. Upon the cornice that crowns the sarcophagus the name of the sculptor and the date of the work are to be read:—*Magister Johannes Balducci de pisis:—sculpsit hanc archam:—Anno dommini* (sic) *m.ccc.xxxviii:.*

The cover of the sarcophagus is in the form of a truncated pyramid; on the front are sculptured SS. John and Paul, on the back SS. Catherine and Nicholas, and on either side of the former, Hugh IV., king of Cyprus, with his queen Alisia, the donors of three hundred gold ducats towards the erection of the mausoleum, and Cardinal Matteo Orsini, of the Dominican order, with a friar behind him bearing his cardinal's hat. Eight statuettes representing angels, cherubim, thrones, dominations, virtues, powers, principalities and archangels, stand around the lid, to correspond with the eight pillars that support the sarcophagus. Upon the lid rises an edifice of three pointed arches, in the middle of which stands the Virgin with the Child, and beside her SS. Dominic and Peter Martyr, the central point of the canopy terminating in a statuette of Christ, and those on either side in two seraphim.

To complete our short description of the mausoleum, the under part of the sarcophagus is divided into three square compartments, upon each of which is carved a cross; many parts of the decoration, both the architecture and the figures, bear traces of gilding; the inscriptions cut in the marble were once filled with black stucco to make them more legible, and this black stucco was also employed to animate the eyes of the figures. Finally, we note that the eight angels must have once had wings of gilt metal, as is proved by traces of jointing upon the shoulders.

In 1424, according to a MS. note by Father Allegranza, Duke Filippo Maria enclosed Balduccio's mausoleum with a screen of eighty-four little twin-columns of two colours, red and white, at the same time relaying the pavement in black and white marble.

A painting on panel with a gold background representing the Florentine, Pigello Portinari, in a rich white dress embroidered with flowers, kneeling in prayer before the

figure of St. Peter, who is in the act of blessing whilst he holds the martyr's palm and a book in his left hand, is still preserved in the chapel of St. Peter Martyr. This picture is perhaps the origin of a tradition that the Saint appeared in a vision to Pigello Portinari in 1462, commanding him to build a chapel in which his body might be honourably preserved. The picture is now in a deplorable condition at the hands of restorers, and bears the inscription: "*Pigellus Portinarius Nobilis Florentinus hujus sacelli a fundamentis erector anno Domini 1462.*" "Words which have been repainted I know not when," says Allegranza at the end of the last century, in his MS. description of Sant' Eustorgio.

Bugati, in his history of Francesco Sforza, writes simply that Pigello Portinari "had a chapel built for the body of St. Peter Martyr, owing to the great veneration he had for that Saint."

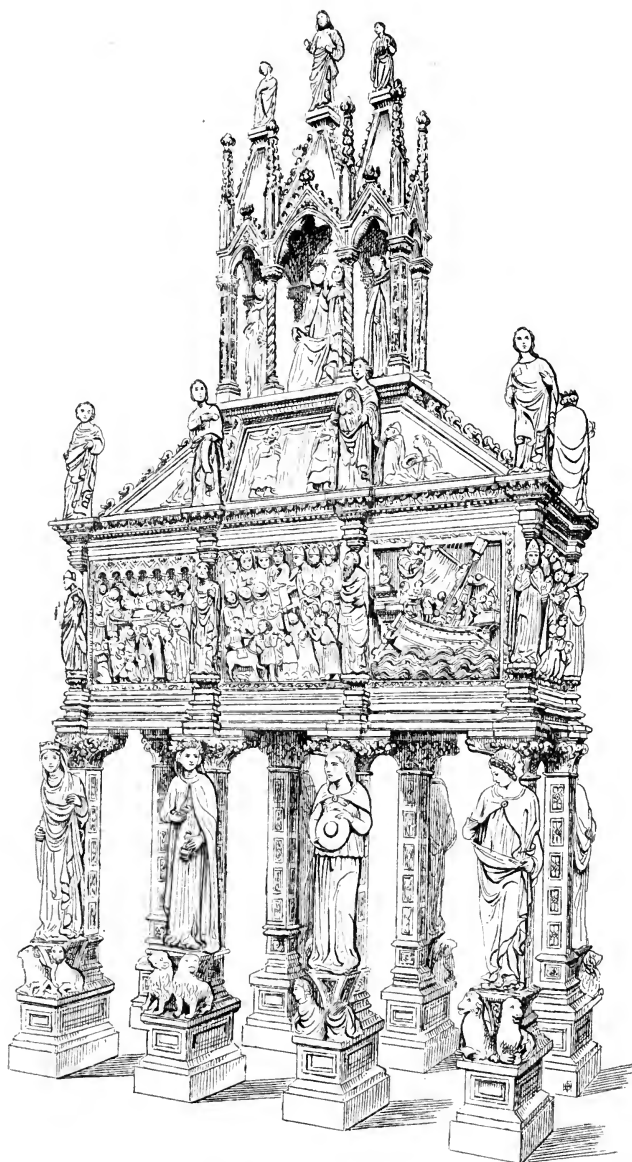
But perhaps it was to please Bianca Maria, wife of Duke Francesco Sforza, rather than for devotion, that Pigello sought to raise a handsome chapel dedicated to St. Peter Martyr, for that lady favoured the Church of Sant' Eustorgio and specially venerated St. Peter Martyr. Pigello Portinari was at this time quæstor-general of the revenue of the Milanese Duchy, and as such was interested in securing the friendship not only of the ducal family, but of all devout Milanese, and of the ecclesiastics attached to Sant' Eustorgio, who in their sacristy had been obliged for more than a century to maintain the custody of the head of the Saint, enclosed in the rich silver shrine given in 1340 by Archbishop Giovanni Visconti.

In order to build a larger and more important chapel than any other of those already attached to the right side of the basilica, a part of the ground still free, which had been intended for a cemetery, and was adjacent to the apse, had to be used. Here stood already a cruciform building which, according to my judgment, was originally used as a sacristy.

One of the arms of the cross being destroyed, the chapel was erected upon a square plan, with a square tribune for the altar. The handsome building, begun as we said in 1462, was already finished at the death of Pigello Portinari in 1468, for he was buried in the chapel on the 11th of October of that year.

It has been repeated unanimously by writers upon Milanese history that the chapel of St. Peter Martyr was built upon the model of the Novitiate Chapel of Sta. Croce at Florence, generally known under the name of the Pazzi Chapel; but even if we must admit a great affinity in the architectural and decorative features of the two buildings, we must at the same time recognize that the ground-plan, which would more than anything else serve to prove a derivation of the St. Peter Martyr chapel from the Pazzi Chapel, is as a matter of fact different. The chapel of St. Peter Martyr is built upon a square plan and not upon a rectangular one; upon the four great arches which embrace the sides of this square, together with the spandrels between, stands a drum supporting a cupola with sixteen ribs. Between these ribs at the base of the cupola are as many *lunettes*, of which eight admit the light by means of round windows. As this type of construction was very commonly employed for ecclesiastical buildings in Tuscany during the middle of the 15th century—as is seen in Santo Spirito in Florence, the work of Salvi d'Andrea,—this need not be considered a reproduction of the Pazzi Chapel.

But although St. Peter Martyr's chapel cannot be considered an actual imitation of the Pazzi Chapel, it is none the less the work of a Florentine architect. The name of this architect is not to be found in the records, but tradition asserts it to be Michelozzo Michelozzi. The tradition is founded upon the fact that Michelozzo was actually in Milan during the time the chapel was building, employed in decorating the house, which,



THE SHRINE OF ST. PETER MARTYR.

says Filarete in Book XXV. of his "Treatise on Architecture," "the illustrious Francesco Sforza, fourth Duke of Milan, gave out of love and as a mark of his gratitude and also of the friendship which he felt for him, and for the worthy memory of the magnificent Cosimo; and he (Pigello Portinari) as being grateful for the gift received, restored and re-embellished the house, making it like new, at no little expense; but, as a magnanimous man, he enlarged and improved it, and decked it with ornaments of gold and silver."

According to Vasari (Life of Michelozzo), the expense of this rebuilding of the house in the Via dei Bossi, being the seat of the Medicean bank, was borne by Pigello Portinari as representative of the house of the Medici in Milan.

Thus we might naturally infer that Portinari having finished doing up his own mansion, may have availed himself of the same architect, Michelozzo, to carry out his project of erecting a chapel in honour of St. Peter Martyr. This would also explain the resemblance already discussed between that building and the chapel of the Novitiate (the Pazzi Chapel) at Florence; which Vasari declares to be by "its beauty, convenience and ornament not inferior to any of the buildings made by Michelozzo for the magnificent Cosimo." We must here note that whilst there is insufficient documentary proof of Michelozzo's having rebuilt the Medici bank in Milan, Passigli's edition of "Vasari" (Florence, 1832) asserts that "Pigello had built under the direction of Michelozzo, that sumptuous, yet simple and elegant Chapel upon the model of the one made in Florence by Brunellesco, in the cloister of Sta. Croce, for the Pazzi family." Successive annotators of Vasari have repeated this assertion, whilst in the long and minute description of the bank written by Filarete, in Book XXV. of his "Treatise on Architecture," accompanied by a drawing in the Magliabecchi MS., the author does not speak of Michelozzo at all, but mentions him

incidentally in regard to military architecture in Book VI. It might be urged that this silence was caused by professional rivalry between Filarete and Michelozzo, both Florentines working in Milan under the reign of Francesco Sforza, but the minute description of the Medicean bank given by Filarete excludes this supposition. By referring to the oldest writing in which the Chapel of St. Peter Martyr is mentioned i.e. the chronicle of the Dominican, Gaspare Bugati (1524-1588),



THE SAINT PREACHING.



THE MIRACLE OF THE HOST.

we find that about the middle of the sixteenth century the tradition of Michelozzo's connection with the chapel did not exist, for the chronicle in reference to it makes this mention only:—"1462. At this time Pigello Portinari, a Florentine nobleman, much in favour with the Prince Sforza, caused the chapel of the head of St. Peter Martyr to be built with excellent architecture and painting. The painter was Vincenzo Vecchio, at this time famous. All was finished in the year 68."

So far, then, as historic truth goes, we may recognize Portinari's chapel as a monument distinguished by several architectural features of the Tuscan Renaissance, without positively asserting it to be the work of Michelozzo. Thus, seeing in the midst of purely Tuscan Renaissance features, the mediæval form of double-light windows and pointed arch, embellished though they be by the candelabra-like columns, one might conceive the fundamental conception of Portinari's chapel to be the result of an amalgamation of the new forms imported by a Tuscan artist with the old forms of local tradition, rather than the spontaneous inspiration of an artist.*

The short notice in Bugati's chronicle gives more conclusive evidence with regard to the pictorial decoration of the chapel, although his statement is neither clear nor complete. It lacks clearness, because Vincenzo Vecchio's name is given with various attributions, and is incomplete, because upon examination of the painted decorations of the walls and vaulting of the chapel, it is impossible to believe that they are the work of one artist.

Upon the wall above the arch of the altar recess is depicted the Annunciation; upon the front, above the arch that gives access to the chapel, is the Assumption of the

* We have a second example, belonging to the same period, of this amalgamation of imported with local forms, in the Great Hospital; in the construction of which the Tuscan artist Filarete profited by the traditions of Lombard architecture in terra-cotta.

Virgin. Upon the side walls, each divided in the middle by a window, are four scenes from the life of the Saint: on the right as one enters, the preaching of St. Peter Martyr with the miracle of the cloud, and the miracle of the Host which causes the discomfiture of a false miracle-monger (thaumaturgist); on the left, the episode of the miraculous cure of a young man, and the scene of the martyrdom.

In the spandrels which unite the four great arches of the chapel with the drum of the cupola, are painted, according to custom, the four doctors of the church. Above the wreath of angels in relief, in painted terra-cotta, there are half-length figures of the apostles painted in the eight spaces at the base of the cupola, which are unoccupied by the round windows.

The sixteen spaces between the ribs of the cupola are covered with an imbricated design in colours, which begins with blue near the lantern, passes on from green to yellow, and ends with blood-red at the springing of the cupola.

Lomazzo in his treatise on painting wrote:—"Vincenzo Civerchio, called *il Vecchio*, painted some stories of the miracles of St. Peter Martyr, in Sant' Eustorgio at Milan, in the chapel of that Saint." We know of many works of this painter—Civerchio of Crema. In 1493 he painted the choir of the old Cathedral of Brescia. In Brescia he has left us a picture inscribed *MDXXXI. Vincentius Civercius fecit.*

Another picture, at Lovere, has the following inscription:—*Vincentius Civerchius de Crema civis Brixiae donatus fecit MDXXXVIIIJ.* We know also that this artist died in 1544. Taking this date together with Bugati's statement that the chapel was finished at all points in the year 1468, it is impossible that Civerchio can have been the painter of the chapel, because even if we allow that he died at a most advanced age, there still remains between the date of his death and that of the completion of the chapel, the considerable lapse

of seventy-six years. For which reason, still keeping Bugati's statement in view—for being made by a chronicler who belonged to the Dominican order at Sant' Eustorgio itself (who must have had at his disposal all the records of that convent), this not to be neglected—still keeping this statement in view, we must turn our attention to another painter known during the fifteenth century as Vincenzo Vecchio, and that is Foppa, called also Vincenzo the Brescian. This artist painted the signed picture, dated 1457, which is now in the Carrara Gallery at Bergamo; he died at Brescia in 1492, and was buried in the cloister of St. Barnabas. The period of this artist's working corresponds with that of the building of Portinari's chapel. A more cogent argument for me lies in the fact that Filarete, in Book XXV. of his "Treatise on Architecture," in his description of the Medici Bank in Milan already quoted, says:—"The *loggia*, which is on the left hand of the entrance, is twenty-eight *braccia* long, and eight *braccia* wide. The same is being painted by the hand of a good master, by name called Vincenzo of Foppa, who has, up till now, made the likeness of Trajan, most excellently well done, and with other figures for ornament."*

* The name of Vincenzo Bresciano occurs again in the ninth book of Filarete's work, in reference to the construction of the ducal palaces—"But above all, it is desirable to find good masters of painting—I will leave that to you because I know that you understand such matters. After he had given me this commission, I sent whithersoever I knew there was anyone who seemed to me sufficient. Amongst others came one Friar Filippo of Florence, one Piero of Borgho, one Andrea of Padua, called Squarcione, one Gusme (Cosimo Tura) of Ferrara; another, Vincenzio the Brescian, and a few others."

(Vincenzo Foppa was the most distinguished painter of the Milanese School of Painting previous to the advent in Milan of Leonardo da Vinci. Foppa's work is characterized by Lombard sobriety of sentiment and careful workmanship, with a monumental

Finding this painter was working in Milan about 1460, painting the mansion of the Medici Bank at Pigello Portinari's expense, one is inclined to think that he may be identical with that Vincenzo Vecchio, who according to Bugati painted the Portinari Chapel, finished in 1468. Indeed, we believe, no painter except Foppa was known at that time as Vincenzo Vecchio, or Vincenzo Bresciano. He was then in Milan, and highly favoured by the Duke, as is proved by several documents, which state that the Duke himself called him to Milan and Pavia, and confided work with the brush to him, especially an *ancona** altar-piece for the church of Sta. Maria delle Grazie, near Monza.

We may presume that another Brescian painter, Bartolomeo da Prato, may have worked with Foppa at the *histories* of St. Peter Martyr. This painter, hitherto ignored, was, we find from documents in our ducal Archives, a special favourite with Pigello Portinari, who retained him near his person until his death in 1468.

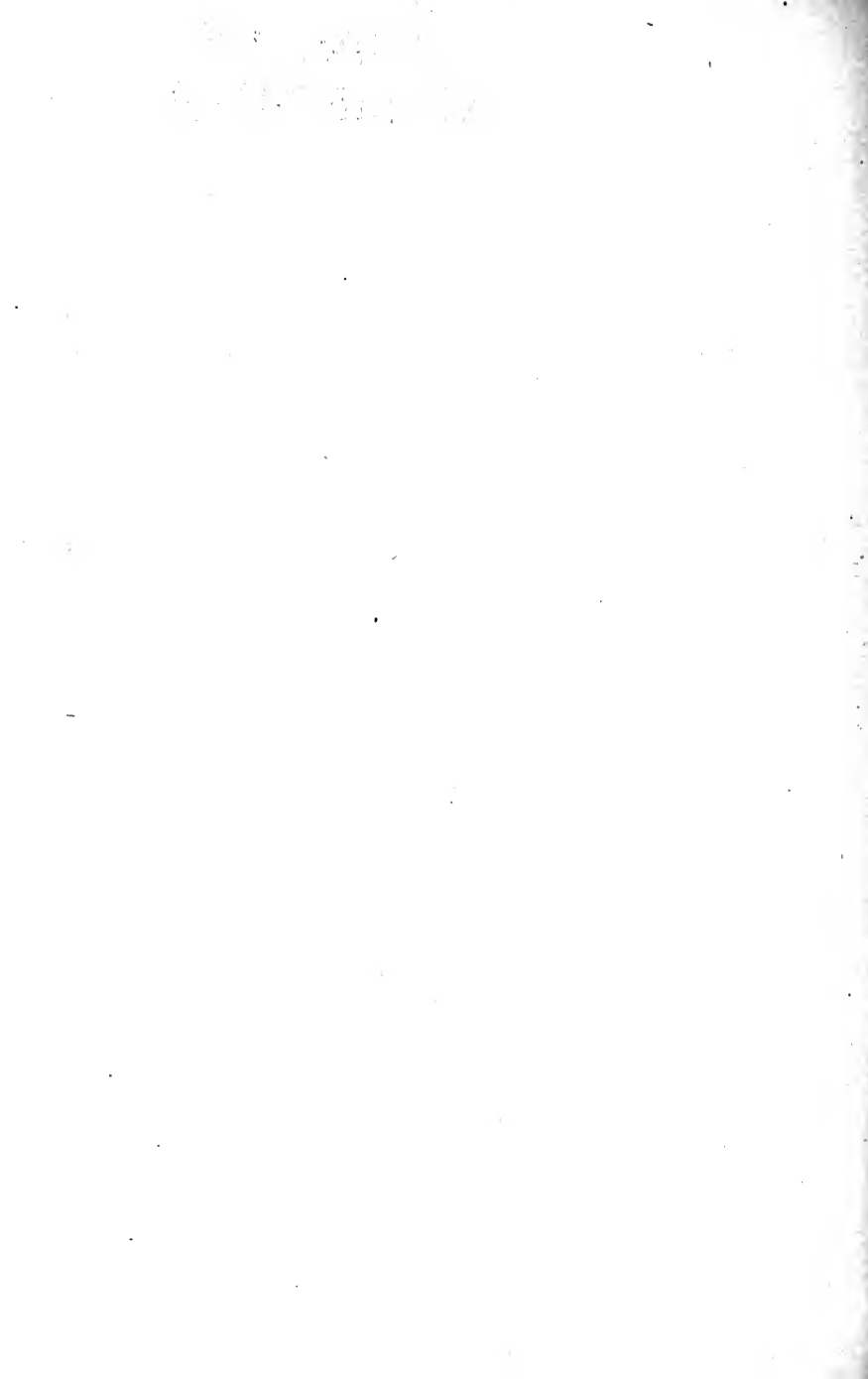
Another artist who might have collaborated with Foppa in the painting of the Portinari Chapel, is Bonifacio Bembo, called *da Valdarno*, who worked at the decorations of the rooms in the Castle of Porta Giovia at Milan with Vincenzo Foppa in 1469. The association of the two painters is proved by a letter of 1476, dated from Pavia, from the Duke's engineer, Bartolomeo Gadio, to Duke Galeazzo Maria Sforza, saying:—"Master Bonifaccio and Master Vincenzo de Foppa are working on panels of the altar-pieces for the chapel of Pavia Castle."

stateliness of composition and refined dignity in the figures, peculiar to himself. His later work is thought to have been influenced in method by that of Leonardo's school.—*Translator's Note.*)

* An Ancona is a painted altar-piece on panel, with a pointed top and canopy, or form allied to a canopy, in use during the Gothic period.—*Translator's Note.*



THE HEALING OF AN INFIRM MAN.



Portinari would probably have completed his work by giving a handsome altar, worthy of the beautiful little chapel, if death had not taken him at the moment the chapel was finished; but, as it was, the silver shrine containing the head of the Saint, given by Archbishop Giovanni Visconti, was still left in the sacristy, although the chapel had been specially erected to contain it.

The Chapel of St. Peter Martyr probably remained without any alterations or additions of consequence during the 16th and the first half of the 17th centuries, but in 1651 Father Cuccino, inquisitor-general of the Milan district, desiring to honour the memory of his sainted predecessor, set about to *restore and adorn* the Chapel—as the commemorative inscription asserts. What such adornment consisted of at the middle of the 17th century may be easily imagined; the elegant cornices were covered with baroque stucco, and the paintings of Foppa and the other artists of the fifteenth century were hidden beneath new compositions. On the right wall G. Cristoforo Storer depicted the institution of the *Croce Sequati*,* on the left Melchior Gherardini painted the battle in Florence, and on the cupola Ercole Procaccino represented the Saint in glory. To complete his task Father Cuccino erected upon the simple brick altar a wooden tribune enclosed by a marble balustrade with a bronze candelabrum on either side. This was to contain the silver shrine with the head of the Saint.

This did not end the mishandling of the Chapel. At the beginning of the 18th century the marble altar was not yet made, and the body of the Saint was still at a distance from his head, so that the devotion of the people was divided between them. It was proposed to move the mausoleum sculptured

* The blessing of banners given to bands of youths wearing a cross as a badge and sworn to fight against heretics in Florence.—*Translator's Note.*

by Balduccio into the chapel, and on the 17th March, 1736, Father Bonacina, prior of the Convent, proceeded to set up the mausoleum in the recess at the back of the chapel, and in the following year to erect an altar of marble with gilt bronzes in front of the mausoleum. Upon this was placed the silver shrine supported by bronze angels, containing the Saint's head. At the same time the lateral doors near the altar were covered with baroque marble decorations, and the chapel was closed in with the baroque screen still to be seen there; whilst the old *fanale* or hanging lamp, given by Ludovico Maria, and the three crowns adorned with precious stones, placed upon it in 1600, were mercilessly destroyed.

A little more than twenty years ago the interior of the chapel was restored to its primitive splendour, and rescued from the baroque ornaments and coats of white-wash which for more than two centuries had hidden its mural pictures. At the same time it was decided to place Balduccio's sculptured sarcophagus in a better place, for in the small square recess which served as the choir of the chapel, the position to which it was removed in 1736, it was deprived of the greater part of its effect. Allegranza had already declared his disapproval of the "placing of the sarcophagus away from the body of the church where it was partly hidden behind the altar," and Bianconi in his MS. text *Raccolta di disegni delle chiese ed edifizii antichi di Milano*, Vol. V., observed that the monument placed at the back of the chapel, "lost thereby no little of its original symmetrical beauty." To bring forward the monument in order that it might stand free in the body of the chapel was an obvious improvement, but where to place it within that space was a question which raised a lively discussion. The geometrical centre of the chapel was proposed, but fortunately that too academic suggestion was dropped,



THE MARTYRDOM OF THE SAINT.

[illegible]

and Balduccio's sarcophagus, removed from the narrow altar-recess, was re-erected upon the longitudinal axis of the chapel, but not on the precise centre of that axis, being placed so that it is well lighted by the lateral windows.

A few words concerning the restorations of the last twenty years conclude this notice.

The most important item, the removal of the layer of white-wash that covered the paintings, was conducted with the utmost care, and the results are beyond anything hoped for. Indeed, as already asserted in regard to other instances, the whitewash has actually served to preserve the frescoes from the re-touching, and barbarous restorations to which they would have been only too certainly exposed during the seventeenth and eighteenth centuries.

Less praiseworthy is the restoration as carried out on the lower walls below the cornice from which spring the arches. The brackets that support this cornice along the two lateral walls bear witness to an original design, very different to that which has been adopted by our restorers. In fact, the simplicity of the lower part, necessary to give full effect to the grandeur and rich decoration of the upper part of the building, is destroyed by its present division into panels by bands of two alternate colours.

On the exterior the only restoration made is that of the four pinnacles with leaden cupolas at the angles of the chapel, these match with those on the lantern of the cupola.

On either side of the altar-recess, the original circular form of the two windows is restored, these having been, in the time of Fathers Cuccino and Bonacina, enlarged into a rectangular shape. Finally, various portions of the terra-cotta decorations have been restored, and thus after three centuries the chapel has resumed its original appearance.

The sarcophagus has been enclosed within a simple iron

railing, and the two bronze candelabra of 1653 remain as the only records of work of the baroque period in the chapel.

Thus the long-delayed wish to give a stately resting-place to the bones of St. Peter Martyr is at last fulfilled. Whosoever stands to-day before the screen that closes in the chapel, and gazes upon the whole effect of the building, is gratified by an impression of fine architectural lines and harmonious colouring, forming a graceful whole which no one would suspect of having gone through a long series of changes and vicissitudes during three centuries of time, before being restored to its perfection as a jewel of fifteenth-century art.

LUCA BELTRAMI.



Ornament above the Chapel.

THE CHAPEL OF ST. CATHERINE IN THE CHURCH OF SAN MAURIZIO, MILAN.



THE Church of San Maurizio, at Milan, was built in the beginning of the sixteenth century, upon ground already occupied by ecclesiastical buildings for some centuries past, on that indeed belonging to the Benedictine Convent known as *Monastero Maggiore*, or the Great Convent. The earliest notices of this foundation date from the ninth century, although some authors and chroniclers assign its origin to St. Sigismund in the fifth century, or to St. Martin in the fourth.

The remains of Roman buildings found during recent excavations in connection with the firemen's barracks, which occupy a portion of the site of the suppressed Great Convent, prove that this spot, situated without the city walls built by the Emperor Maximian, was occupied by important buildings from old Roman times.

According to the ancient chroniclers, there was a tradition that a temple to Jove once stood on this site, in the midst of green country, outside the city walls. The four porphyry columns of the ciborium in the basilica of St. Ambrose, which was built near by in the fourth century, are said to have formed part of this temple; there is, however, no positive evidence on the subject, and we can only say that the convent was built upon pre-existing Roman foundations.

In the ninth century, the convent had attained sufficient importance to induce the Archbishop Ansperto to extend the walls of Maximian, which he had undertaken to repair, so as to bring the Great Convent within their circuit. A new piece of wall, stretching from the Vercelli Gate, near to the street to this day called St. John-upon-the-wall, as far as the Nirone water-course, where it turned to follow the latter as far as the Ticino Gate, at the point called Carrobbio, was erected to include this, the only one of the seven convents for women, hitherto outside the city gates. A round tower and a short piece of wall incorporated into the successive additions to the convent buildings bear witness to this Archbishop's work of defence. The importance attached to the convent and its church is shown by their having been exempted from destruction by the favour of the Emperor Frederick Barbarossa at the time of the siege in the twelfth century, when all else within the city was condemned. As we read in the *Chronicon Majus* of Fiamma: "*Monasterium majus ubi erat Porta Vercellina, septem turribus communitum voluit Imperator præservari propter reverentiam Othonis Imperatoris qui illud Monasterium fundaverat.*"

From the end of the fifteenth century the ruinous condition of the church rendered a complete reconstruction advisable, and the more so as about the middle of the fifteenth century the laxity of conventual discipline had necessitated the imposition of a strictly cloistered rule of life upon the nuns of the Great Convent, making special arrangements necessary that the part of the church used by the nuns might be rendered inaccessible to the public.

The entire re-building of the church of San Maurizio, at the dawn of the sixteenth century, afforded a favourable opportunity of putting into practice the new tendencies in art, which shaking off the fetters of local tradition, finally



MODEL OF THE CHAPEL.

THE
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ROYAL ANTHROPOLOGICAL INSTITUTE

freed itself completely from them by the end of the fifteenth century, thanks chiefly to the efforts of the Solari.*

Fate would have it that beside the monastery walls themselves, an artist was found capable of carrying out a well-planned and artistic design. This artist was one Giovanni Jacobo Dolcebono, *magistro de taliare prede* (master stone-cutter) and proprietor of a house beside the Nirone water-course, adjacent to the Great Convent. The earliest notices of this craftsman, in 1473, represent him as a sculptor rather than as an architect, and state that he was employed in decorating the chapel of San Celso, in Milan, in accordance with a design ordered by Duke Galeazzo Maria Sforza. A few years later, Dolcebono presented a model for the octagonal cupola of San Celso, signing himself: "Dulcebono architecto praesenti fabricae" (architect of this edifice), and completed his work of transforming the entire building in 1498.

Other and more important opportunities of proving his capacity as a builder occurred in the meantime; in 1488 Lodovico "Il Moro," Duke of Milan, commissioned him, together with Bramante and Cristoforo Rocchi, to furnish designs for the Cathedral of the city of Pavia, to which he was in 1490 appointed architect, associated with G. Antonio Amadeo. This was just at the crucial moment, when the problem of constructing the drum of the cupola over the junction of the nave and transepts was imminent.

Dolcebono and Amadeo, charged with the task of solving the problem, availed themselves of various plans that had already been made, and presented to the Duke a model of an octagonal drum and cupola, which was accepted after much discussion between Francesco di Giorgio Martini, Bramante and Leonardo, the latter having himself made

* A celebrated family of Lombard architects of the fifteenth century.—*Translator's Note.*

several designs for the purpose. The execution of their design was not commenced until the sixteenth century under the special direction of Amadeo, Dolcebono being continually called to do other building. It was decided in 1487 to build at Lodi, near the Cathedral, a new church, dedicated to the Virgin, under the direction of Giovanni Giacomo Battaglia of Lodi, who had already worked under Bramante at the building of San Satiro in Milan. In 1488 the Lodi Church was commenced upon an octagonal plan, but dissension arose between Battaglia and the members of the Board of Works of the Church; Dolcebono was called from Milan to report upon the solidity of the foundations, and was thereupon commissioned to furnish designs for the completion of the edifice, which he superintended to the end, according to a notice of him dated 1498. This notice records the payment of the painter Ambrogio da Fossano, called Borgognone,* for the decoration of the apse of the high altar, and that, in 1501, Dolcebono furnished a model and elevation for a bell-tower to the same church.

Thus the nuns of the Great Convent had recourse to Dolcebono, as an architect of established reputation, forgetting for the moment that he was the neighbour with whom they had many years before disputed their obligation to maintain in a proper state the bed of the Nirone water-course.

The rectangular space at Dolcebono's disposition for the erection of the church of San Maurizio was 16·40 metres wide, by 49·20 long, that is to say, in a proportion of 1 to 3 in breadth and length. The space being enclosed on all sides by the different courts of the convent, there was thus no

* Ambrogio da Fossano, working from 1481 to 1522, was one of the most distinguished painters of devotional subjects of the Lombard School. His style was modified by his study of the work of Leonardo; the paintings at Lodi especially exemplify this fact.—*Translator's Note.*

possibility of executing an architectural design of greater width than 16·40 metres ; and a triple nave being for other reasons out of the question, Dolcebono planned one ample nave, over ten metres wide, divided at the sides into ten bays, each repeating the same architectural conception, viz., two Doric orders, one above the other, the lower enframing the arcade that fronted the side chapels, whilst the upper enclosed the gallery screen formed by a central arch, supported by small columns, with wide inter-columnar spaces on either side. Upon the cornice of the upper order rested the barrel vaulting upon semi-circular arches, and on the surface of the vaulting between these ran diagonal ribs which intersected one another.

A transverse wall, reaching only to the impost of the vaulting, with the cornices of the two orders continued along it, divides the church into two parts, leaving only four bays accessible to the public, and reserving six for the nuns, who by means of a rectangular opening with a grating in the partition wall, at the height of the high altar, were enabled to take part in the celebration of the mass in the public portion of the edifice.

The architect, Dolcebono, did not live to complete his work, which, as we may see by the inscription "*LAPIS PRIMARIUS 1503*," on a small marble tablet now in the end wall of the nave, had been begun in that year.

He died three years after the commencement, for in February, 1506, the records of the Cathedral inform us that his successor was nominated ; the edifice was then sufficiently advanced to obviate any necessity of change in Dolcebono's original design. The construction of the barrel vaulting, with the intersecting diagonal ribs, and the painted Gothic tracery in the spaces between, is the work of an artist who must have been as familiar with the structural forms of Milan Cathedral as Dolcebono himself. Indeed, the anomal-

ous presence of Gothic tracery in a building representing so completely in its organic construction and architectural conception the rupture with mediæval tradition, is scarcely explicable unless by some freak of memory on the part of Dolcebono, who had certainly seen, and perhaps initiated, a similar decorative design in the Cathedral.

Presumably, therefore, the building had already reached the vaulting, and the decorations of the latter were already begun when Dolcebono died, although the traditional date of consecration, 1519, leaves one to suppose that the work must have been interrupted after 1506. The disturbed political condition of Milan during the first decades of the sixteenth century may have contributed towards delaying the completion of the pictorial part of the work which, according to Dolcebono's conception, was destined to form an integral part of the edifice, rather than a merely decorative adjunct.

The resumption of this painted work upon the interior of the church was connected with the following circumstances. In 1506, Giovanni Bentivoglio II., dispossessed by the fiery Pope Julius II., had, together with his son Alessandro, abandoned Bologna and taken refuge in Milan, where he died in 1509. The choice of an asylum (destined to be his last, for he died there in 1509) was probably determined by his relations with Milanese families; his son Alessandro had, in 1492, married Ippolita Sforza, daughter of a marriage between Carlo, a natural son of Galeazzo Maria Sforza, and Bianca, daughter of the Duke's secretary, Angelo Simonetta. Alessandro, having remained faithful to the Sforza during their exile, was able to return to Milan when their power was re-established under Francesco II., who made him a senator.

Again, after the second invasion of Francis I., of France, at the restoration of the Sforza, Alessandro Bentivoglio constituted the new government, and, as Sforza's deputy, received

the oaths of allegiance from the Milanese. Despite the distractions and agitations of his sojourn in Milan, Bentivoglio managed to leave a trace there of that love of art which was a distinguishing trait in his family, as in that of his wife. He built himself a palace beside the church of St. Giovanni in Conca, where stood the equestrian monument to Bernabo Visconti. A door-way of this house, bearing the Sforza arms and busts of Roman Emperors, still remains, and is preserved, together with the monument to Bernabo, in the Duke's courtyard in Milan Castle.

The Bentivoglio Palace was the resort of the elect of Milanese society, attracted by the grace and genius of Ippolita. Two of Alessandro's four daughters (his only son having died young in 1497) were married to Gian Paolo Sforza and to Giovanni del Carretto, and his daughter Alessandra became a nun in the Great Convent, which no doubt induced her father to especially patronize the church of San Maurizio, and to wish to be buried there, near the dwelling of his beloved daughter. It is thus explicable that of the eight chapels accessible to the public, four still bear funeral inscriptions of the Bentivoglio family, two on the left, names of the Del Carretto, and one on the right, the name of the family of Simonetta, also related to the Bentivogli, as above stated, through Ippolita Sforza.

This kind of patronage of the church exercised by the Bentivogli, would alone suffice to persuade us that we owe to Alessandro, availing himself of the brush of Bernardino Luini, the initiation of the decoration of the wall that divides the church of San Maurizio into two parts. This decoration in fresco portrays in the upper part, the Assumption of the Virgin, with two large compositions: the Martyrdom of St. Maurice on one side, and St. Sigismund presenting the model of the church to St. Maurice on the other. On the lower part of the screen in the arcade, on either side of the high altar, are two

devout figures, in whom we recognize the donor and donatrix, represented under the protection of various saints. There is no absolute evidence whereby to decide the names of these two personages, husband and wife, kneeling, prayer book in hand, and looking towards the high altar, but the patronage of the church leaves no doubt that the figure on the left represents Alessandro Bentivoglio, and that on the right his wife, Ippolita Sforza. Their respective ages would induce us to assign to these paintings a date considerably earlier than that of the other frescoes by Luini, in the chapel of St. Catherine, in the same church, painted in 1530. The male figure is that of a man in the flower of his age, and the female in the bloom of youth; but however well Ippolita Sforza may have been able to preserve the charms that fascinated so many—amongst others, and not least, Matteo Bandello, who dedicated his more than gallant, his licentious, novels to her—this portrait can scarcely be assumed to be that of a woman well on in the fifties, and we are reduced to the supposition that the painter purposely represented Ippolita as she had appeared years before, or, as is most probable, that the frescoes on the transverse wall of St. Maurice were ordered by Bentivoglio about 1522, the date when their daughter, Alessandra, took the veil. This event the parents might naturally desire to celebrate by setting up their portraits near the last home of their beloved daughter.

This date for the paintings also accords with the evidence of Luini's employment, for during the last part of Bentivoglio's stay in Milan, 1529 to 1532, the painter was busied in completing the great fresco of the Crucifixion in the church of St. Mary and All Angels, at Lugano, which although dated 1529, was not finished until 1530, and during 1530-31 in decorating the church at Saronna, an important piece of work, so that it does not seem probable that he could have in those years also painted the two spacious portions of the trans-

verse wall in San Maurizio, besides the chapel of St. Catherine in the same church. Whereas, in 1521, Luini had completed the paintings in the church of Sta. Maria della Pace, and of Sta. Maria in the Brera at Milan, and had also fulfilled a commission to restore the "Crowning with Thorns," in the *Seat of the Holy Place of the Holy Crown* attached to the church of the Holy Sepulchre, and he could only in the year following the completion of these works have undertaken new ones of any importance. Thus the period between 1522 and 1524 seems to be the most likely for the execution of the frescoes on the partition wall of the church of San Maurizio, and the ages of the two kneeling figures may therefore correspond with those of Alessandro Bentivoglio and Ippolita Sforza at that time.

Some years later, in 1530, the Milanese lawyer, Francesco Bisozzi, desirous of decorating the third chapel on the right, dedicated to St. Catherine, had recourse to Luini, who painted, on the end wall of the chapel, the figure of Christ bound to the column and two executioners, with St. Laurence on the right and St. Catherine on the left, protecting a kneeling figure, in whom we recognize the donor. In the lunette above, divided into two parts by the column of the lower composition, are two events in the life of St. Catherine; two further episodes are painted upon the walls on either side: on the left, St. Catherine's torture on the wheel; on the right, her beheading; whilst upon the arch Luini has depicted groups of angels with the instruments of the Passion.

This picture of the Saint's decollation is the subject of a legend still extant amongst the people of Milan; they say that in the figure of St. Catherine bending her neck to the executioner, Luini has painted a portrait of the young and beautiful Countess di Challant, who, at twenty-five years of age, was beheaded in the Castle of Milan, in October, 1526, for having instigated one of her lovers to murder her calumniator, Count Ardizzino di Masino.

The paintings in the chapel were in fact executed four years after this event, which for a long time formed an exciting topic for the Milanese populace. In the frieze of the cornice above the arcade an inscription is to be read :

DIVE CATHERINE NOBILIS FRANCISCVS BESVTIVS
VIVENS POSVIT

and higher up, on the drip of the same cornice, is inscribed

FRANCISCVS BESVTIVS DIE XI AVGUSTI MDXXX.

Bisozzi, according to a funeral inscription now lost, but copied by Valeri, died in November, 1539.

The origin of the legend is doubtless to be traced to the date of the painting itself, and Matteo Bandello, who must have seen the Countess di Challant at the time of her first marriage with Hermes Visconti, and includes amongst his novels dedicated to Ippolita Sforza-Bentivoglio, a pretty embroidery upon the lady's tragic love-adventures, states at the end of his story that "whosoever desire to see her face portrayed from the life may go to the Church of the Great Convent and within may see it painted."

Although it is not stated precisely which figure represents the fair Challant, and Bandello's words might equally be applied to the kneeling figure which we have above identified with Ippolita Sforza, it is not to be doubted that he alludes to the decollation of St. Catherine. The profile of the Saint, however, it will be observed upon examination, has none of the characteristics of a real portrait, it is the head of a beautiful young woman, broadly treated, and modelled without any of the peculiarities which distinguish an individual physiognomy. We may thus, it seems, dismiss the idea that Luini, in painting St. Catherine's chapel, had any intention of handing down to us the portrait of the Countess di Challant, whom he must have nevertheless known well, and would have been able to portray even three

years after her death. We rather incline to the belief that the somewhat profane beauty of the St. Catherine, bending her neck to the headsman, may have easily induced the people of Milan, ever since 1530, to see in her the unhappy Countess, whose fate had so greatly excited their ardent sympathy, whose execution many had witnessed, and whose face many had gazed upon after the execution, when, as the chronicler Grumello asserts, the body of the Countess di Challant was carried to the church of St. Francesco "and for a whole day placed so that all might see her, looking like life itself, the death of which lady displeased many." Thus popular report may have led to Bandello's connecting his memorial of the Countess di Challant with the picture in the church of San Maurizio.*

Since that date there is little of interest attaching to the history of either the Church or its Chapel of St. Catherine. At Dolcebono's demise, the façade of San Maurizio had reached as far only as the second order, corresponding to the springing of the arches of the vaulting inside, but it was completed towards the end of the sixteenth century by the architect, Francesco Pirovano. The convent having been suppressed at the end of last century, the whole group of monastic buildings passed in 1864 into the hands of the Municipality of Milan. This body has caused a street to be made along the east wall of the church, and has named it after Bernardino Luini.

* Bernardino Luini, the most distinguished follower of Leonardo da Vinci at Milan, and the most prolific, as well as the most graceful painter of the Milanese school, imitated Leonardo's work so closely, that many of his highly finished easel pictures have passed under the Tuscan master's name. He is noted for his charm of colour, purity of religious sentiment and loveliness of type, which are especially conspicuous in his numerous works in fresco. Nothing is known of his early training, but there are records of work dated from 1521 to 1533. His greatest fresco works are to be seen at Saronno, Lugano and Milan.—*Translator's Note.*

The removal of buildings thus completely isolating this side of the edifice, and the position of the Seveso canal along the same, have helped to bring about cracks in the transverse walls which should resist the thrust of the vaulting. In consequence, a strengthening of the building by means of iron bars across the nave at the springing of the arch in each bay has been discussed, but fortunately it has been decided not to adopt a plan which would inevitably spoil the fine effect of the interior, and less radical means have been found to preserve the building from further damage, without interfering with the beauty of a church which, as a model of simplicity and grace of construction, remains worthy of our study and imitation.

LUCA BELTRAMI.



Ornament over the arch.

THE "APPARTAMENTO BORGIA"

IN THE

VATICAN, ROME.



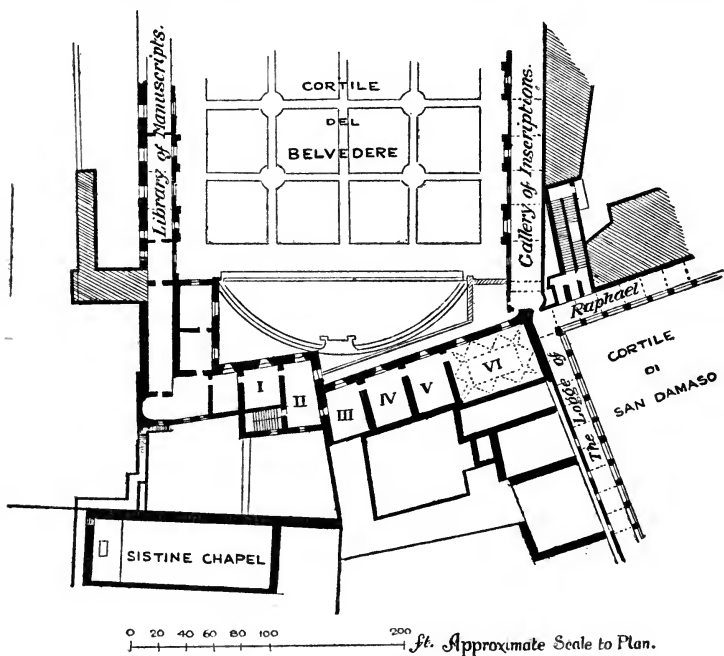
THE rooms in the Vatican called the "Appartamento Borgia" are so named after their founder, Roderigo Borgia, who occupied the Papal Chair as Alexander VI., from 1492 to 1503; they consist of a suite of six chambers situated immediately below the Stanze of Raphael, with which they coincide in size and shape. Like them, they have their principal outlook over the great Cortile del Belvedere, and can be approached from a loggia of the Cortile di San Damaso, though access is usually gained through the great hall of the Library from the Gallery of Inscriptions.

The room numbered IV. on the plan is that represented by the model in the South Kensington, now Victoria and Albert, Museum; it is executed to a scale of one-tenth of the original.

In the following description the rooms have been taken in order as entered from the Library. It should also be mentioned that in specifying the right or left hand, it is that of the spectator, not of the personages in the pictures, which is referred to.

Stanza I.—The main part of the ceiling is flat, and rests

on a deep vaulted cove springing from a shallow cornice. With the exception of the Borgia arms in the central octagon, the whole of the mouldings, etc., of this ceiling (and that of Stanza II.) is painted only, therein differing from the more characteristic work of Pinturicchio, as will be noted. The vaulted cove forms three lunettes on each wall, each being decorated with three-quarter length figures of a prophet and a



PLAN OF THE "APPARTAMENTO BORGIA."

sibyl in converse. The soffits above the lunettes are occupied with armorial bearings and other devices; and on the cove itself are two octagons, on each side of the room, filled with representations of the planets in the upper part and allusive incidents beneath them. Thus we have a hunt with falcons beneath Jupiter, below Mars a duel in presence of a lady,

below Apollo a throned king, a wedding presided over by Venus, people reading and conversing under Mercury, fishing under Luna, a massacre taking place under the influence of Saturn, and lastly a figure of Astrology as embracing the study of the whole. The effect of the flat part of the ceiling is good; but the cove is somewhat ineffective on account of the small scale of the figures, though the merit of their composition is considerable.

Stanza II.—The form of this room is irregular, the width increasing from 20 ft. 3 in. to 24 ft. 7 in., while an arch, springing from responds of considerable projection, spans it at about two-thirds of its length. From a cartouche in the ceiling we learn that the work was done in 1494. The general arrangement of cove and flat space is similar to that of Stanza I., but the treatment is unsatisfactory, and poorly adapted to the form of the chamber. The lunettes have half-lengths of prophets, apostles, and sibyls, holding long riband-like scrolls with inscriptions from the Creed upon them, whence this room is sometimes designated “del Credo.” These are much too intricately arranged over the blue ground, and produce a disturbed effect, while the figures and many other parts of the work appear to have suffered from unskilful repainting. The decoration of Stanze I. and II. is often attributed to Benedetto Bonfigli, and though it is probable that the general design is by Pinturicchio, it is clear that the assistant, whether Bonfigli or some other, was allowed much freedom in carrying out his ideas. When we consider that the work of decorating this great suite of rooms lasted only from the end of 1492 till some time in 1495, and that twice in that period Pinturicchio was recalled from Orvieto, where he was executing work in the Cathedral, it is obvious that much must have been left to assistants. In this connection it is interesting to note the terms of an agreement entered into between Pinturicchio and Cardinal Piccolomini

for the decoration of the Library of the Cathedral at Siena. One clause runs thus:—Also he shall be "bound to draw all the designs of the histories with his own hand in cartoon, and on the wall, to paint all the heads of the figures in fresco with his own hand, and to retouch them *a secco* and finish them to their perfection."

Stanze III., IV., V.—In these rooms is seen undoubtedly much more of the handiwork of the master, and evidence of his superintendence. Each room averages 28 ft. wide, 34 ft. deep, and 30 ft. high, is divided transversely by an arch with a soffit some 4 ft. wide, and has one window rising a little above the springing of the semicircular vault. On either side of the arch the main vault is intersected by a nearly pointed transverse vault. The rich colouring and brilliant effect of the gilded stucco work are admirably calculated for the amount of light admitted by the one window placed low in a wall nearly five feet thick.

The vault of Stanza III. has ribs of gilt stucco with fruit and foliage in low relief, and outer mouldings, part painted, part in relief. The larger part of the ground is a rich dark blue varying much in depth in different parts. The arms of the Pope, Alexander VI., where they occur, are generally carved in wood and attached to wall or ceiling. All the wall-paintings are executed in *fresco buono*, retouched when dry in *tempera*.

In the Siena Library there are shields of arms above the two end windows, where supporting angels are used in the same manner as in this room.

The soffit of the large arch has probably had stucco panelling, but this is now replaced by painted ornament of poor execution. Five octagonal panels, also repainted, are enclosed, that at the crown of the arch having a figure of Justice, while the others have subjects illustrative of the administration of Justice drawn from biblical and classical history.

Allegorical impersonations of the Seven Sciences fill the lunettes of the wall. Beginning with those opposite the window, that on the left hand is *Rhetoric*, who sits in a canopied niche, in the centre. Like the rest, she is represented as quite youthful. In her right hand she carries a sword and with her left a suspended golden ball, while winged genii on either hand bear the same symbols. On each side stand three men reading or in contemplation. The background is landscape on an embossed gold ground. This fresco is in fair preservation, and, as well as the *Music*, shows clear signs of being by the same hand as the "Moses and Zipporah" of the Sistine series, which has been wrongly attributed to Luca Signorelli. Next, on the right, is *Geometry*, holding a golden quadrant in her right hand. At her feet sits a man working out a problem on a tablet, while other male figures hold instruments or scrolls.

The backgrounds of this and the three following are very similar to that of the *Rhetoric*. The next science represented is *Arithmetic*, holding compasses and an abacus in her hands. She is seated on a throne with a flat canopy over it, from the angles of which hang festoons. *Music* comes next, on a throne with green hangings round it, held up by flying "amorini." At the back is a terrace wall; beyond, a landscape. *Music* herself plays on a violin; a genius on each hand, standing on the step of the throne, plays on a flute. On the left stands a youth holding a guitar, while another sits on the dais and plays a harp, a third standing behind. Three girls, of whom one beats time with a small bâton, accompanied by an old man, are singing on the right. This picture is the finest of the series in composition and colour, and is fortunately in good preservation. Its refined ideality and graceful treatment suggest the thought that the painter derived his inspiration from an exceptionally thorough sympathy with the subject,

and that in consequence he gave more of his own care and time to the design and execution of this work. The lunette over the window is undivided, and is occupied by a figure of *Astrology*, who holds an astrolabe; two genii on either side have mystic emblems and instruments, and nine other figures fill up the sides. This painting is much faded and injured by smoke and damp, a result partly to be attributed to the use to which these chambers were for some time put when they were occupied by the Swiss guard.

The figure of *Grammar* sits in a large arched niche, with wings which extend across the picture; she holds a book in her hand, but looks upward. This and the painting of *Dialectica*, who sits with hands folded one over the other, are much damaged, partly by bad restorations. The decorative effect of the whole scheme of this room is admirable, owing to the unity of idea pervading it, the similarity in the general arrangement of each lunette, and the harmonizing effect of the gold backgrounds.

There is a good stone cornice, the frieze being carved with ox skulls and festoons. It may be of interest to note that in this room, on August 13th, 1503, Alexander VI. died of fever, or, as was reported, of poison prepared by him for another.

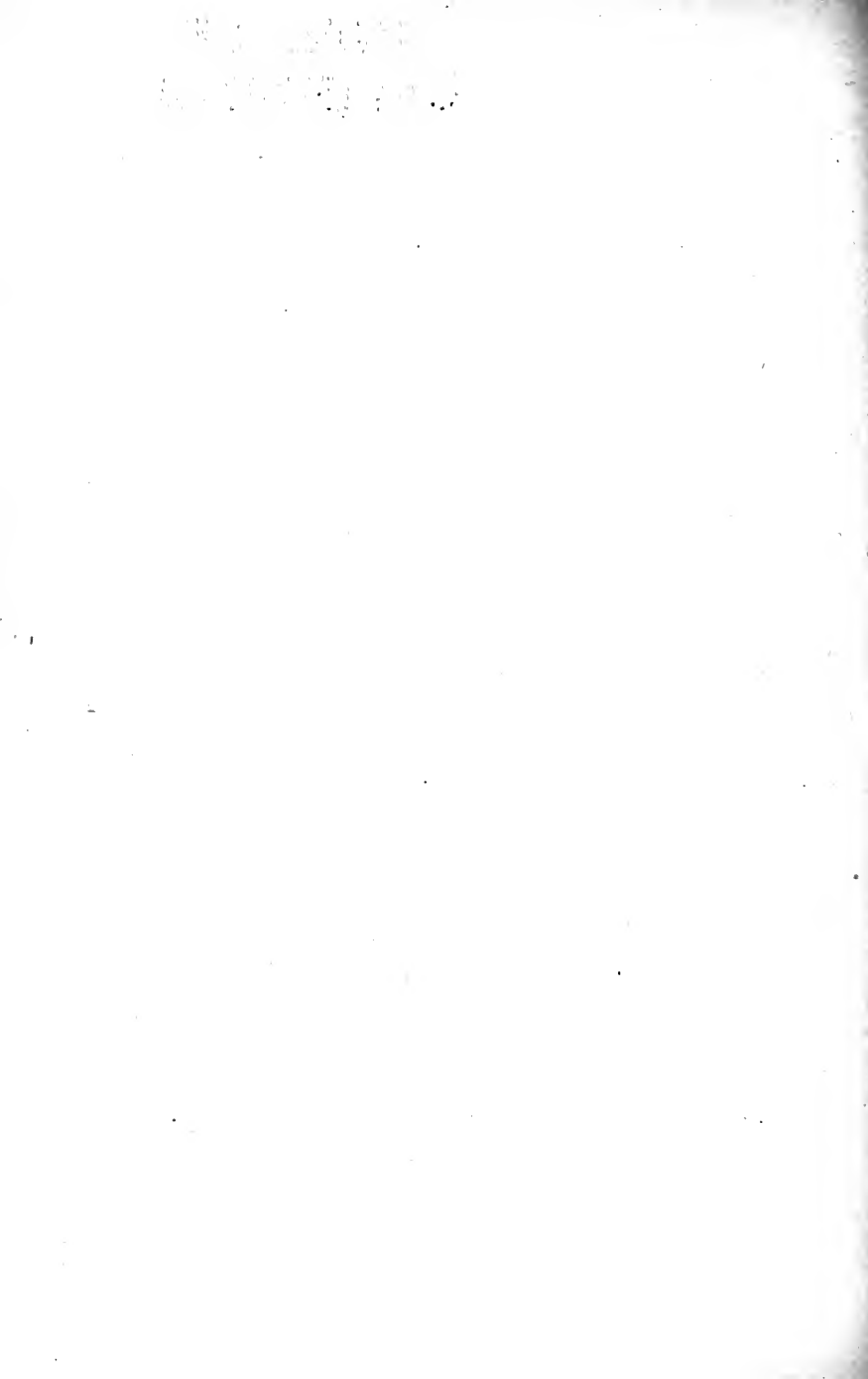
Stanza IV. is that of which the model has been made. Its appearance differs from that of No. III. chiefly in the more pictorial treatment of the subjects of the frescoes, in the use of figure decoration in the ceilings, and in the more lavish use of stucco in the pictures. The last-named feature of Pinturicchio's work shows a sympathy with methods which had come to be thought antiquated. Besides personal ornaments, aureoles, weapons, dress-borders, and the like, we have large architectural features in four of these lunettes modelled in *gesso duro* with a projection of some two or three inches.

The soffit of the large arch has five figure panels, illustrating



ST. CATHERINE DISPUTING BEFORE EMPEROR MAXIMINUS.

A portion of the fresco by Pinturicchio.



the story of Argos Panoptes. The gilding on the mouldings having become much worn and perished, the red mordant shows through with decidedly pleasant effect. The mouldings appear to have been cast and fixed up in short lengths; the ornament on the ground is poorly modelled.

The decorative subjects in which a bull or cow figures are allusive to the bull charged on the Borgia shield, but, as will be noticed, there is no more than a merely nominal appropriateness in the choice of subjects. On the vault is given, in eight scenes, the myth of Isis and Osiris. The subjects of the wall paintings are chiefly drawn from the lives of saints. That opposite the window represents St. Catherine before the Emperor Maximinus at Alexandria. In the next two to the left are shown events in the career of SS. Barbara and Juliana. The second has a large fountain with a deep polygonal basin raised on steps, occupying the middle of the fresco.

The principal action concerns St. Juliana, who is being given by her father in marriage to an idolater. A stag, some rabbits, and other small animals fill up the left foreground. These are well drawn, and exhibit the painter's love of animate as well as inanimate nature. A highway runs across the landscape in the distant background, and along it a procession of people leads the Saint to execution.

The martyrdom of St. Sebastian, above the window, is in good condition, but has been much restored. The nude figure of the Saint is well drawn and free from affectation, the action of some of the archers is vigorous without being overstrained, and owing to its position, where relief would have been ineffective, no stucco decoration has been used. There are three or four figures, chiefly archers, on either side, and an old man on the right, seated on the ground, apparently superintends the execution. The Saint is bound to a column against a ruined mass of brickwork, the left back-

ground being a lake and hills, the right showing the Colosseum and other buildings in ruins. An angel flies toward the Saint bearing a crown of martyrdom.

The next subject is the "Visitation." Two-thirds of the background are filled with an architectural composition of arches supporting a loggia and uncovered balcony. There are some good female figures spinning on the right, but the work, as a whole, is much damaged and smoky in appearance.

The subject of Fresco no. 6 is the "Visit of St. Anthony to St. Paul the Hermit in the desert of the Lower Thebaid." In this, as in others of the frescoes, notably the St. Catherine, we have numerous plants painted in the foreground, the flowers being composed of little beads of gilt stucco, clustered or single. They become more frequent as the ground recedes, so that in the rear of the arch it is quite thickly strewn with them. The same means are there taken to represent the glow of the descending sun, where the beads become less thickly studded as the distance increases. Over the door, below Fresco No. 3, in a circular frame, is a three-quarter length of the Virgin teaching the Infant Christ to read. Vasari says that the Virgin is a portrait of Giulia Farnese, the mistress of the Pope, and that in the same picture is a figure in adoration of the Madonna, the head of which is a portrait of Alexander VI. The latter statement is a mistake, the Pope's portrait being introduced into the fresco of the Resurrection in the next room.

The cornice of this room has, in detail, great diversity of design. Beneath the cornice hooks remain from which tapestry hangings were suspended.

Stanza V.—The scheme of the ceiling decoration is highly decorative and the colour very rich and beautiful. A half-length figure of a prophet fills each circle in the compartments of the vault, and each has reference, through a prophecy inscribed on a scroll, to one of the subjects on the walls, which

are, with one exception, biblical. As in the Stanza of the Sciences, the space opposite the window is divided into two compartments, and if we take the frescoes in the chronological order of the events depicted, we shall begin with the "Annunciation" on the left. The composition is the conventional one, the angel Gabriel and the Virgin kneeling on either side of a vase of white lilies. In the background is an architectural composition of three arches, the Deity surrounded by cherubs filling the large central one. No relief is employed in this work. A figure of the prophet Malachi, with the text, "Ecce, ego mittam angelum meum; meum nomen timentibus orietur vobis," refers to this subject.

The next on the right is the "Nativity." The Holy Child lies on the ground in the centre, by Him His mother and Joseph kneel in adoration, and there are two angels behind; others are seen in the sky and standing on the thatched roof of the stable on the right. The ceiling medallion shows Isaiah with the text, "Cognovit bos possessorem."

The "Adoration of the Magi" follows. The colour throughout this has been very good, though it is now rather damaged in parts, especially in the Holy Family to the left. It is very noticeable that even where the draperies are much affected by damp, the flesh tints are still well preserved and appear to have suffered little. The medallion above represents David with the prophecy, "Adorabunt eum omnes reges."

The next subject is the "Resurrection." Above the vacant tomb is Christ in a large vesica surrounded by cherubs. He is in a white robe lined with blue, His right hand is raised in benediction, in His left He carries a white flag charged with a red cross. One soldier sleeps in front of the empty sarcophagus, two others kneel on the right.

On the left is the figure previously mentioned as being a portrait of Pope Alexander VI., kneeling with hands raised in prayer. The background is a dark open landscape.

Sophonias (Zephaniah), with the text, "*Resurrectionis meae expecta in die,*" occupies the circle above.

The "Ascension" is represented in the large space over the window. Christ, in white, is surrounded by a golden vesica with a rainbow-tinted border. An angel kneels high up on either side, and many cherubs and birds are in the air around. The Virgin and five Apostles stand or kneel on the right, and seven Apostles on the left. The horizon is placed high, and the landscape has a lake and trees with hills on either hand. The figure of Micah and the text, "*Ascendit pandens iter ante eos,*" refer to this event.

The "Descent of the Holy Spirit" is represented as if taking place in the open air, the Virgin kneeling in the centre of the picture, the Apostles ranged on either side. The dove descends upon them in a golden nimbus surrounded by many cherubs. The prophet Joel in the circle above has the inscription, "*Effundam de Spiritu meo super omnem carnem.*"

The "Assumption of the Virgin," the only subject drawn from traditionary sources, is the last of the series. The sarcophagus occupies the centre foreground, the mouldings being in stucco relief. The Virgin is clothed in white, and seated within a dark blue vesica with gold centre, the border being composed of cherubs floating among purplish grey clouds. Two angels hold a crown above her head, while two on either side have musical instruments, and much resemble those in the picture of the same subject by Pinturicchio, in the Vatican Gallery. St. John, in a blue dress with a rich red robe over it, kneels on the left, while a kneeling figure on the right is said to be a portrait of Cæsar Borgia. There is a dark landscape background. The colour and state of this work are alike excellent.

In the ceiling we have Solomon, bearing the inscription, "*Exaltata sum in Libano quasi cedrus,*" and an eighth

prophet, Jeremiah, having apparently no special reference to any of the series.

We now come to the largest chamber of the suite, corresponding to the Sala di Costantino in the stanze of Raphael. It was originally decorated by Pinturicchio, and was known as the "Hall of the Martyred Pontiffs," from the circumstance of a series of portraits of Papal martyrs having filled the lunettes. Most unfortunately all this work was destroyed by order of Leo X. (1513-1522), and replaced by that of Giovanni da Udine and Perino del Vaga. A deep cove to the ceiling is pierced transversely, forming three lunettes on each long wall, and two on each end wall. The general arrangement of the ceiling is shown on the sketch plan. The principal compartments are occupied with figures of seven pagan deities, the remainder with the signs of the Zodiac and other emblems.

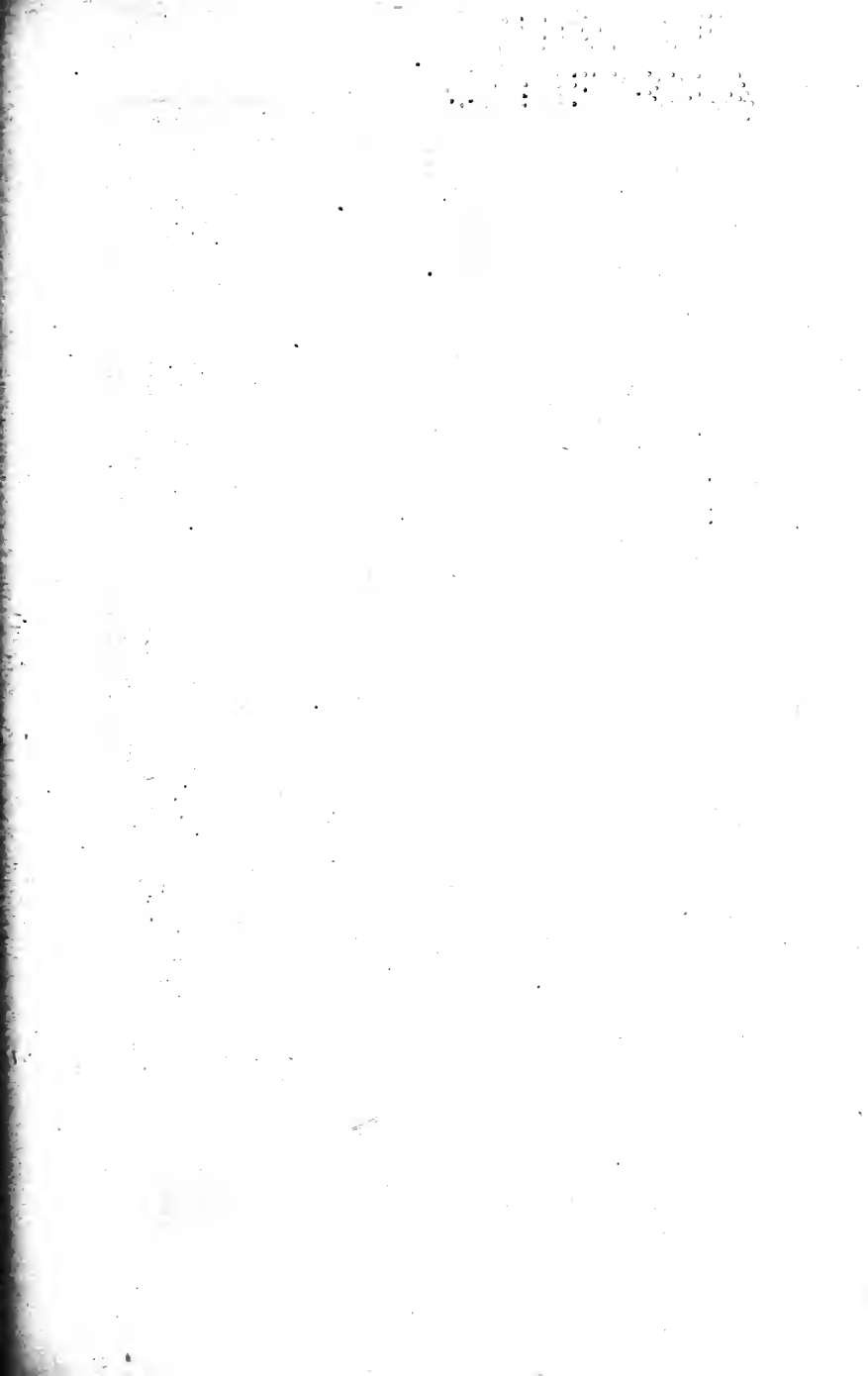
There is a fine stone chimney-piece by Sansovino in this room.

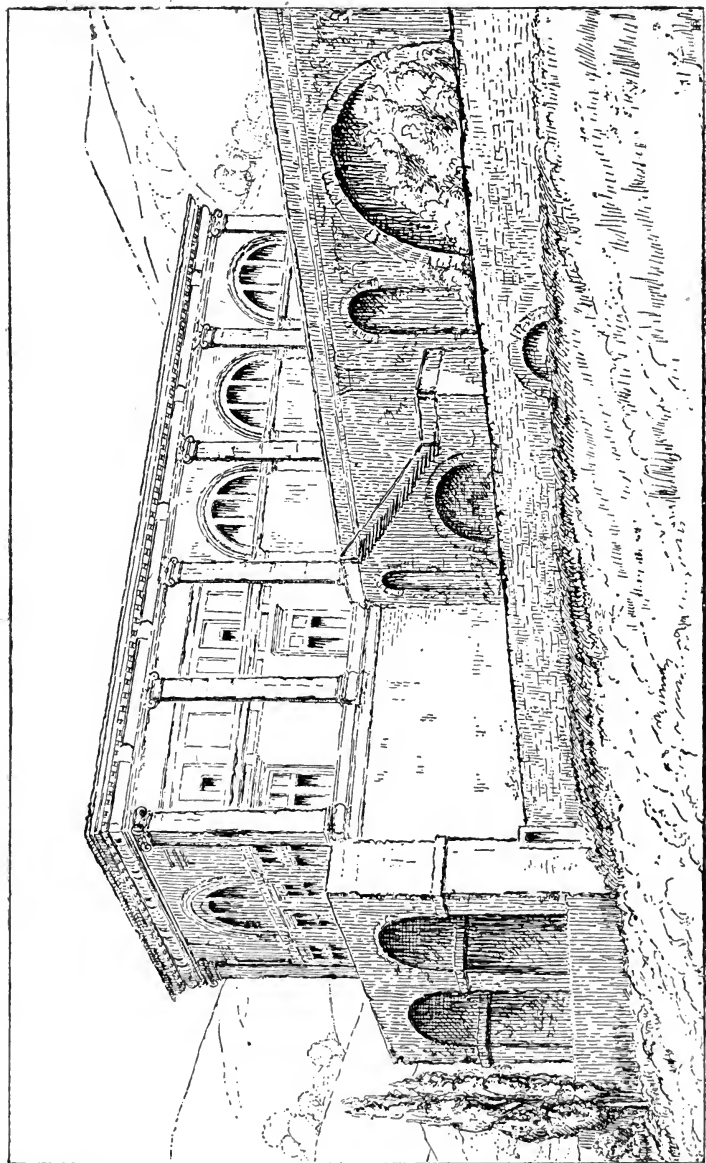
F. W. WOODHOUSE.

CHRONOLOGY OF THE LIFE OF PINTURICCHIO.

- 1454. Born at Perugia in Umbria, the son of Benedetto di Biagio.
Probably employed in the "bottega" or workshop of Fiorenzo di Lorenzo.
- 1475. Perugino returns to Perugia from Florence and Pinturicchio probably joins him as assistant.
- 1479. Accompanies Perugino to Rome to assist him in the decorations of the Sistine Chapel for Sixtus IV., and executes the "Baptism of Christ" (attributed to Perugino) and the "Moses and Zipporah" (attributed to Signorelli).
Shortly after this is commissioned by Cardinal della Rovere to decorate the ceiling of the retro-choir in Sta. Maria del Popolo, in Rome.
Decorates two chapels in the same church for the Cardinal.
Decorates another for Cardinal Innocenzo Cibo.

1492. Begins the decoration of the appartamento Borgia for Alexander VI.
1493. Engaged in work in the Duomo of Orvieto.
1494. Still engaged there and in the appartamento Borgia.
1495. Completes the appartamento Borgia.
1496. Decorates the Bufalini Chapel in Sta. Maria Ara Coeli, in Rome.
Visits Perugia and paints several altar pieces.
Executes large series of decorative frescoes in the Castle of St. Angelo; works in two palaces; ceiling of the Sacristy of S. Cecilia in Trastevere; landscapes of Italian cities in the Belvedere of the Vatican.
1500. Decorates a chapel in the Collegiate Church at Spello, finished next year, as dated under the portrait of the painter.
1501. Elected Decemvir of Perugia.
1502. June 29th, contract between Cardinal Francesco Piccolomini and Bernardino (Pinturicchio) for decoration of the library in the Cathedral of Siena.
1503. Begins the ceiling of the library early in the year, and completes it in the autumn.
In October the Cardinal (now Pius III.) dies, four weeks after his elevation to the Papal Chair.
During this year supplies design representing "Fortune" for the pavement of Siena Cathedral.
1507. The decoration of the library at Siena is finished.
After this executes series of frescoes in palace of Pandolfo Petrucci at Siena.
("Return of Ulysses" in National Gallery, London.)
1509. Receives final payment for library in January.
Signorelli accompanies him from Rome to Siena to stand godfather to his son.
1513. Paints small picture of "Crucifixion," now at Milan.
December 11th, dies at Siena, aged 59.





THE "VILLA MADAMA."

(From the Lower Garden, showing the three arches of the Loggia, now built up.)



Ornament round the dome.

THE "VILLA MADAMA," NEAR ROME.

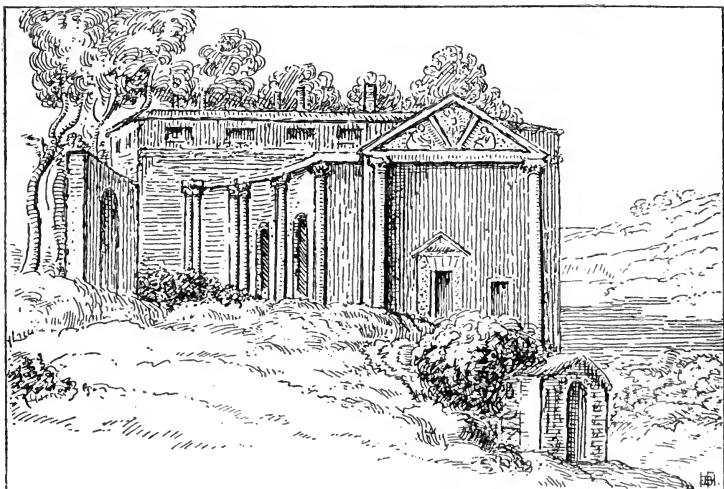


THE Villa Madama,* in spite of its external decoration never having been completed, and a considerable part of the design not even commenced, and notwithstanding the injury that it has received from neglect and exposure to weather, is even now one of the finest examples of those wonderful palaces which were built during the 16th century by so many of the rich nobles and ecclesiastics of Rome. It is magnificently situated on the slopes of Monte Mario, about two miles outside the Porta Angelica, near the Vatican. From the terraces of the villa there is a splendid view of the Tiber from the Ponte Molle to the Castle of St. Angelo, over the domes and palaces of the northern part of Rome, and over the Campagna around, extending to the Sabine and Alban Hills. Its site on the steep slope of Monte Mario presents those opportunities for a skilful arrangement of terraces, gardens, fountains and grottoes, which called forth the best fancies of the Italian architects, and have made the Italian villa a distinct creation characteristic of the people and the age.

The history of the Villa can be briefly given. Not later than the end of the year 1517, Giulio de' Medici, the cousin of

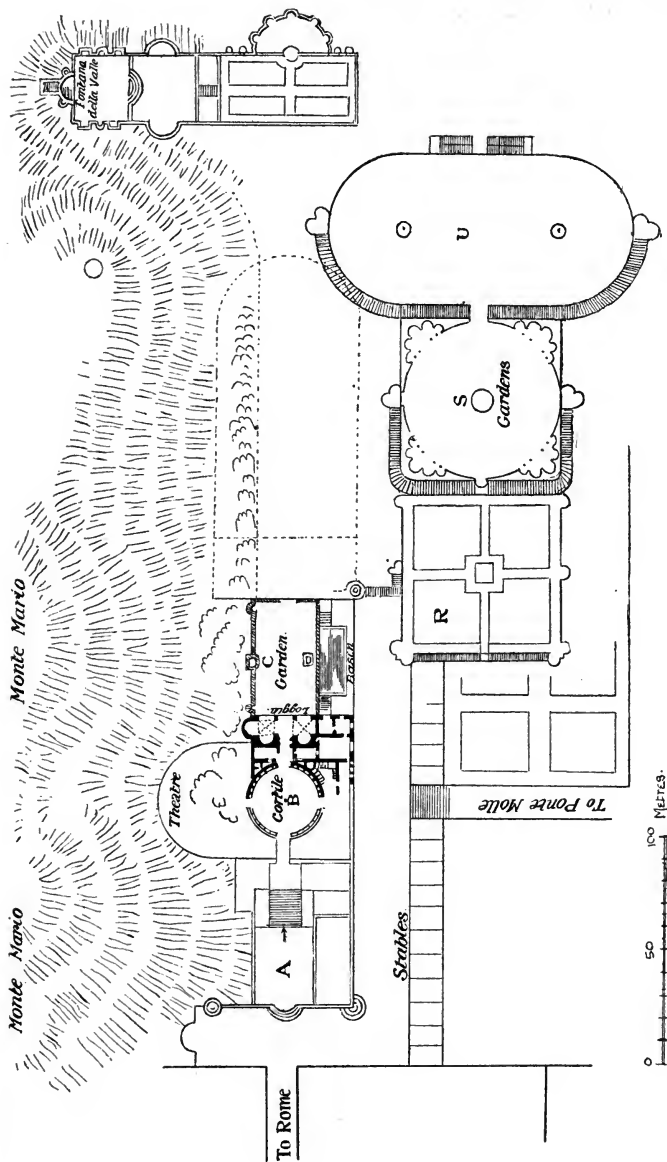
* For further descriptions and drawings of the Villa Madama, see Pontani, *Opere architettoniche di Raffaello Sanzio*, Rome, 1845, Geymüller, *Raffaello Sanzio studiato come Architetto*, Milan, 1884, and T. Hofmann, *Raffael in seiner Bedeutung als Architekt I. Villa Madama zu Rom*. (Zittau, 1900.)

Pope Leo X., who had received a cardinal's hat in the year 1513, began the construction of the Villa, or at least the preparation of the site. The work was practically completed in the year 1521, at least as far as the building ever was finished, the external decorations never having been carried out. In the year 1521 Cardinal Giulio de' Medici rewarded Giovanni da Udine, the designer of the decorations, with a canonry and other benefits as a mark of his appreciation of



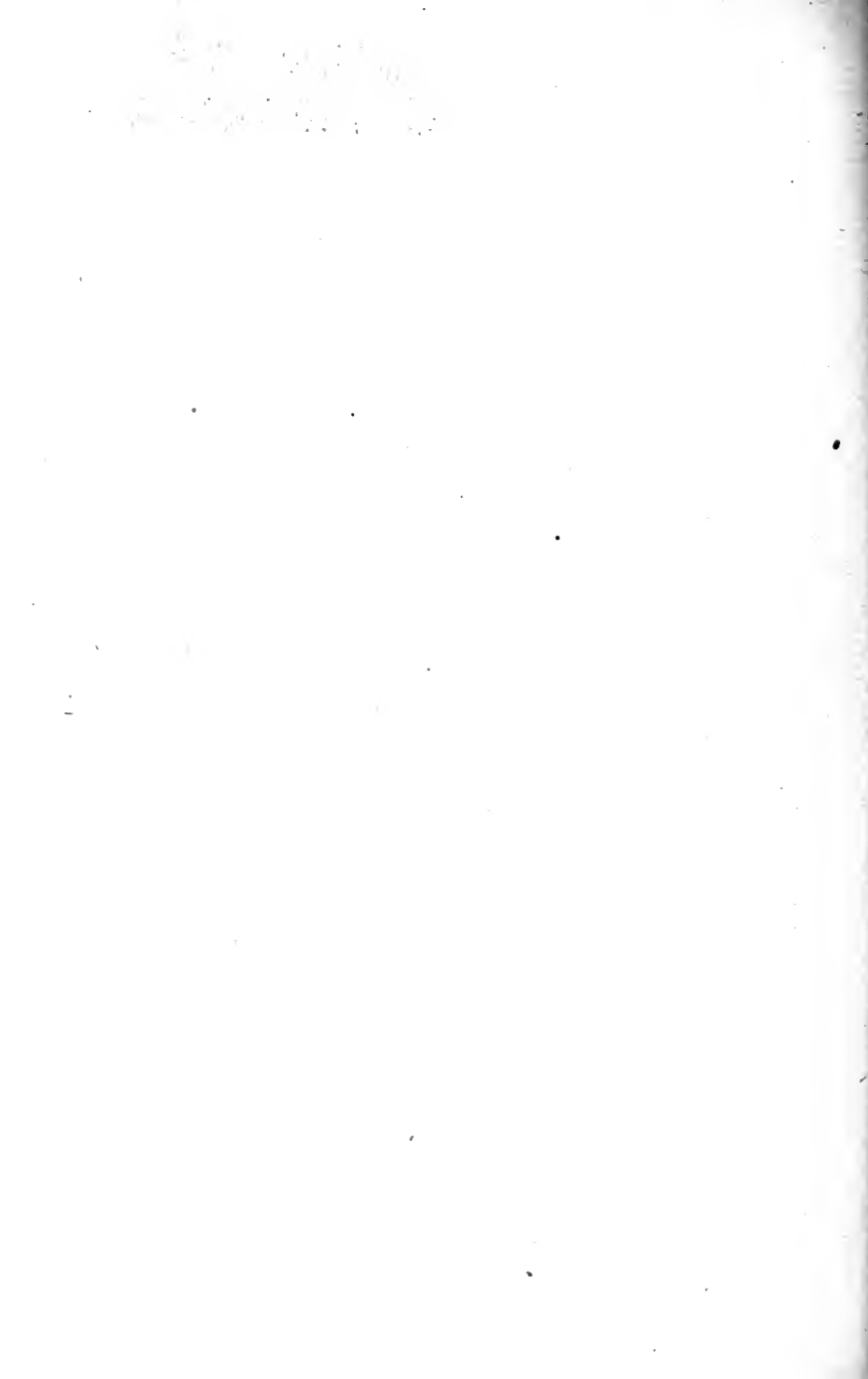
THE "VILLA MADAMA" FROM THE FRESCO OF THE DEFEAT
OF MAXENTIUS, BY GIULIO ROMANO.

the painter's work. In 1523 Cardinal Giulio was raised to the Papal Throne as Clement VII.; some time later he appears to have given the house to the Chapter of St. Eustorgio, from whom it was bought by the lady after whom the Palace is now commonly known as the Villa Madama. This lady was the Princess Margaret of Austria, a natural daughter of Charles V., who was first married to Alessandro de Medici, Hereditary Grand Duke of Tuscany, and after his death in 1538 became the wife of Ottavio Farnese, Duke



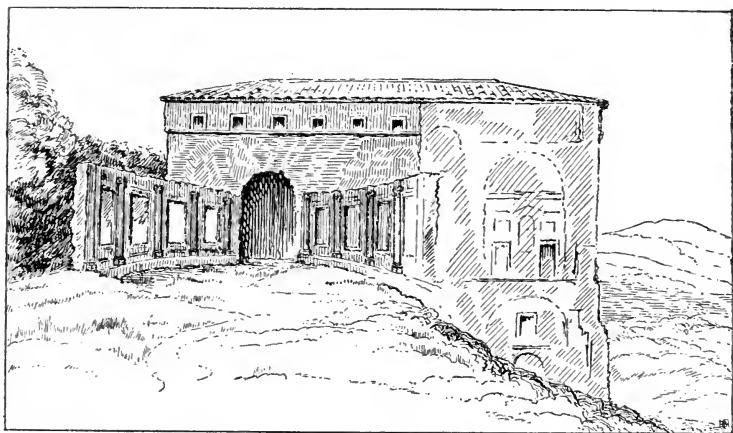
GENERAL PLAN OF THE VILLA AND ITS GARDENS, AS DESIGNED BY ANTONIO DA SANGALLO.

- A. Entrance Court. | C. Garden at the Higher Level.
 B. Unfinished circular Cortile. | R, S, U. Garden at the Lower Level.



of Parma. Through this marriage the Villa passed into the Farnese family, and thence into the possession of the Kings of Naples by the marriage of Elisabetta Farnese with Philip V. of Spain in 1714. Ferdinand de Bourbon, the ex-King of Naples, is its present possessor.

In the year 1527, during the Pontificate of Clement VII., the Villa was injured by fire during the sack of Rome by the Constable de Bourbon, but the fire does not seem to have attacked the main block, the internal decorations of which are



VIEW OF THE VILLA FROM THE UNFINISHED CIRCULAR CORTILE.

still well preserved. The restoration of the Villa was entrusted by the Pope to Antonio da Sangallo, who repaired the damage done by the fire, leaving it in all essential points in its former condition. Some doubt, however, exists as to the authorship of the original designs. Antonio da Sangallo and his brother Battista (called Il Gobbo), who worked under Raphael while the designs were in progress, have left various drawings which are now at Florence in the Uffizi Gallery (see plan). From the great difference between some of these and the actual building, it is plain that they were made

before the work was begun, and from the fact that a plan of a portion of the Villa by Raphael's own hand is still in existence, it is possible that the design of the whole is attributable to him. Raphael is distinctly named as the designer of the Villa by Serlio; and we have further evidence in a letter from Count Baldassare Castiglione to the Duke of Urbino, dated August 13th, 1522, where the writer says that the design for the Villa of Monsignor de Medici sent by Raphael shortly before his death to him (the Count) was to be seen at Mantua. The actual carrying out of the work was, after Raphael's death in 1520, probably entrusted to his favourite pupil and heir, Giulio Romano, and to the latter consequently the design of much of the detail must be attributed.

Some evidence of the state of the building in 1524 may be derived from the great fresco of the Defeat of Maxentius by Constantine, in the Vatican Palace, which was finished in that year by Giulio Romano. By an artistic license, the Villa Madama is represented in the background of the landscape in a state which corresponds closely to its present condition (see illustration). Whoever may have been the architect of the structure, there is no doubt as to whom must be given the glory of having carried out the greater part of the beautiful decorations in stucco or *gesso duro* with which the whole interior of the Loggia is encrusted. This is Giovanni da Udine, who, as a pupil and assistant of Raphael, had already executed much work of a similar character in the Loggia of the Vatican. Vasari is indeed justified in observing that the decorations are "so beautiful that Giovanni da Udine may be supposed to have been desirous of surpassing himself in the execution of this work."

As may be seen from the plan, the Loggia constitutes the most important part of the existing building; this Loggia consists of three lofty bays, two of them having

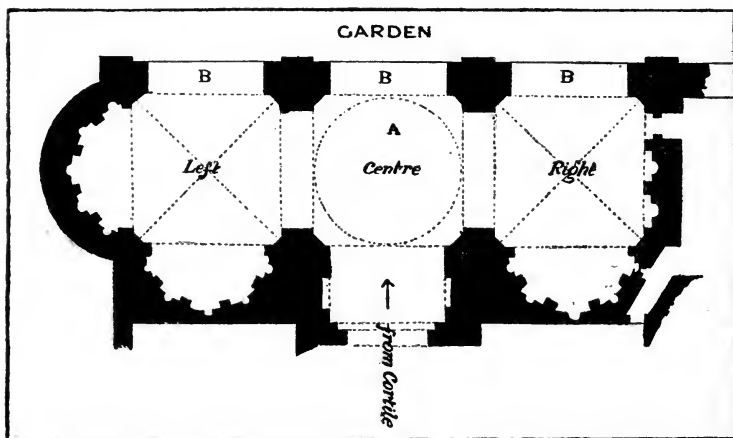
one and two apsidal recesses respectively. The model in the South Kensington Museum represents the central bay. The plan shows the scheme of the whole design as drawn by Antonio da Sangallo, the portions of the building which now exist being shaded black; the plan also shows the gardens occupying terraces on various levels. A plan of these gardens, which is believed to be by Raphael's own hand, is still in existence. The approach from Rome was through the courtyard A, and thence by a magnificent central staircase, with inclined planes on either hand for horses, to the level of the main building, and so into the circular Cortile of which only half was ever constructed. Entering this, we have access on the right to a loggia overlooking the gardens and the river. On the left a semicircular theatre for the production of the masques and comedies which were so popular at that period, was to have been excavated in the slope of the hill behind the house. Entering through the vestibule opposite to our point of ingress to the Cortile, we reach the great Loggia which was originally open on one side to the terraced garden beyond it. At present, however, its three lofty arches have been built up in order to protect its internal ornament from the weather, as is shown in the illustration of the Villa from the lower garden.

A plan is given of this loggia to a larger scale, as it was originally designed, without the added walls. The internal stucco and painted decoration have suffered grievously both from wanton injury and from the rain water which has soaked through from the roof. Where, however, these influences have not directly affected the work, the admirable preservation, both of the stucco reliefs and of their painted decoration, clearly shows the excellence of the workmanship and the skilful preparation of the materials used.

The material (*gesso duro*) of which the reliefs are made is a

substance of great beauty and durability, capable of receiving almost as fine a polish as solid marble. It is largely composed, like the fine stucco which was used by the ancient Romans, of powdered white marble mixed with lime, which also was made of white marble, and tempered with size or albumen.

Pirro Ligorio, a famous Italian architect and antiquary of the sixteenth century, has left a MS. volume of notes, which is now in the Bodleian Library at Oxford; in this MS. he describes the ancient Roman method of preparing stucco,



PLAN OF THE LOGGIA.

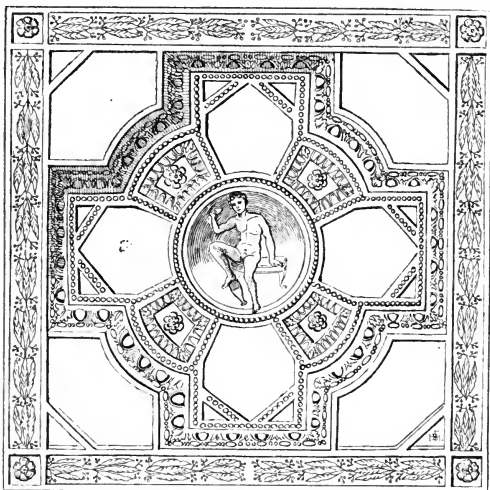
A. The Central Domed Bay represented by the Model.

B, B, B. Three Arches which were originally open to the Garden, but now built up.

and this method seems to have been employed by Raphaël's pupils for the stucco reliefs of the Villa Madama and elsewhere.

Ligorio gives the following receipt for imitating the ancient stucco or *gesso duro*:—"Take three-parts of finely pounded Parian marble, easily obtained from among the ruins in Rome, both from architectural fragments and from broken statues. Add one-part of pure lime, which is to be

perfectly slaked by letting it lie in a heap covered with *pozzolana* (the red volcanic earth which lies in deep bed over a great part of the Roman Campagna), and exposed to the sun and rain for at least a year. The lime is to be made from pure white marble, not from travertine or any other limestone which is full of holes and yellowish in tint. Mix a day before use with sufficient water, on a clean tile floor. The first or 'rendering' coat to be of stucco made with



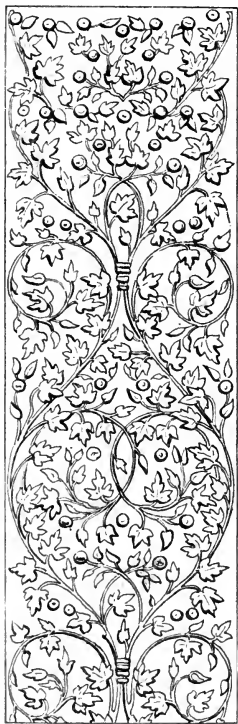
DECORATION ON ONE OF THE ARCHES.

coarsely-pounded marble, and to be allowed to dry thoroughly before applying the finishing coats, which are to be made with very finely-powdered marble."

This *gesso duro* of the mediæval and modern Italians was called *opus albarium* or *caementum marmoreum* by the ancient Romans. Its manufacture is fully described by Vitruvius, vii., 2 to 6.*

* For further information about this marble-dust stucco, see Middleton, *Remains of Ancient Rome*, vol. i., chap. ii. Ligorio's Manuscript is fully described in *Archæologia*, vol. li., page 489 *et seq.*, 1889.

With the model and the plan before us little description of the scheme of decoration is necessary. The square piers on either side of the entrance from the vestibule are covered with floral designs, executed in *gesso duro* in low relief. The designs of these floral decorations, with vines and other



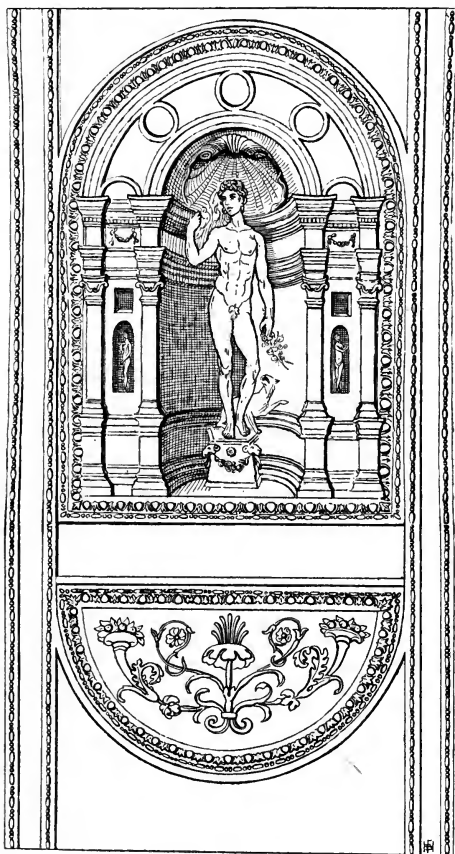
DECORATION
ON THE PIERS.

graceful plants covering the whole surface, are of extraordinary beauty—perfect models of the slightly conventional treatment of natural forms. This ornament on the piers is the most beautiful part of the decoration in the Villa, in spite of its being left without colour. These stucco reliefs are somewhat similar in treatment to the decoration on the columns of the Cortile of the Palazzo Vecchio in Florence, executed by Marco da Faenza in 1565.

The barrel-vaulted ceiling of the square recesses between the loggia proper and the vestibule, and the soffit of the arch are richly panelled and decorated, but up to this point all is uncoloured.

The central bay is covered with a dome, semicircular in section through the pendentives, that is diagonally across the bay. The greater part of the ornament is in high relief, and colour is here introduced sparingly, but with great skill. In the crown of the vault is a panel with the Medici arms surmounted by a cardinal's hat; and the various badges of the Medici family: the three feathers and the diamond ring, together with the *palle* of the Medici shield,

are frequently repeated among the decorations; only in a small and unobtrusive position is the Papal tiara introduced in honour of Pope Leo X.



DECORATION ON ONE OF THE ARCHES.

The four circular panels contain stucco reliefs representing the seasons, while the alternating flat painted panels contain figures of Jupiter, Juno, Neptune, Pluto, and

Proserpine. These paintings have been wrongly attributed to Raphael; they were certainly executed after his death, and are really the work of Giulio Romano, and others of his pupils.

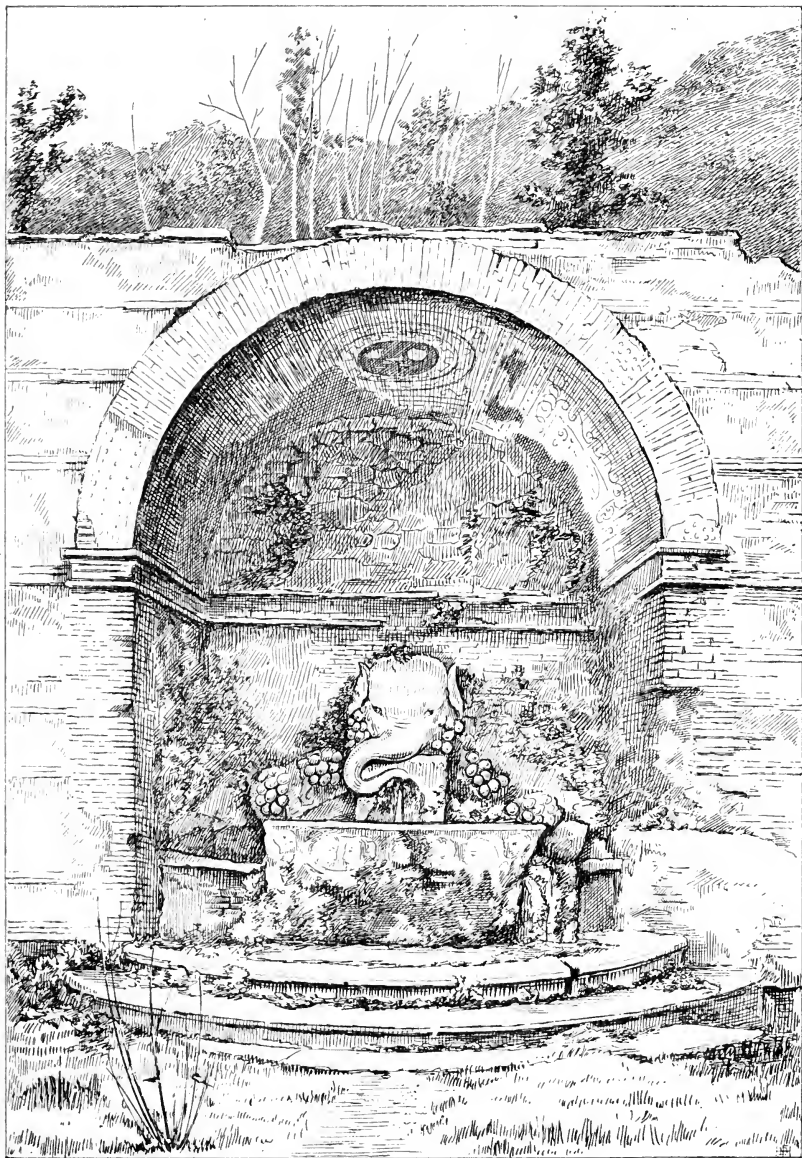
The bays to the right and left (not shown in the model) are covered with plain quadri-partite vaults, brilliantly decorated with colour. Very little relief is used except in one medallion in the centre of each vault. The groin ribs are decorated with bands of painted arabesques and foliage, and each compartment of the vault has a large oval panel; those in the left bay of the loggia have groups of *amorini* disporting themselves in various ways, while the panels on the right side contain mythological scenes.

In the back and end walls of the left bay, and in the back of the right bay are large semicircular niches extending the whole height of the wall. The semi-domes over these niches are panelled, coffered, or fluted like a shell; while the spaces enclosed within the panels and coffers are filled with grotesques and figures of nymphs and satyrs.

Of the work here briefly described, the painted decoration has naturally received the most injury, owing to the infiltration of rain water through the defective roof: the brilliant blues have specially suffered, a large portion of the ultramarine grounds having been changed by damp into a rather harsh emerald green. Owing to the excellence of the materials of which the *gesso duro* is made, the reliefs have suffered wonderfully little injury from the leaky roof.

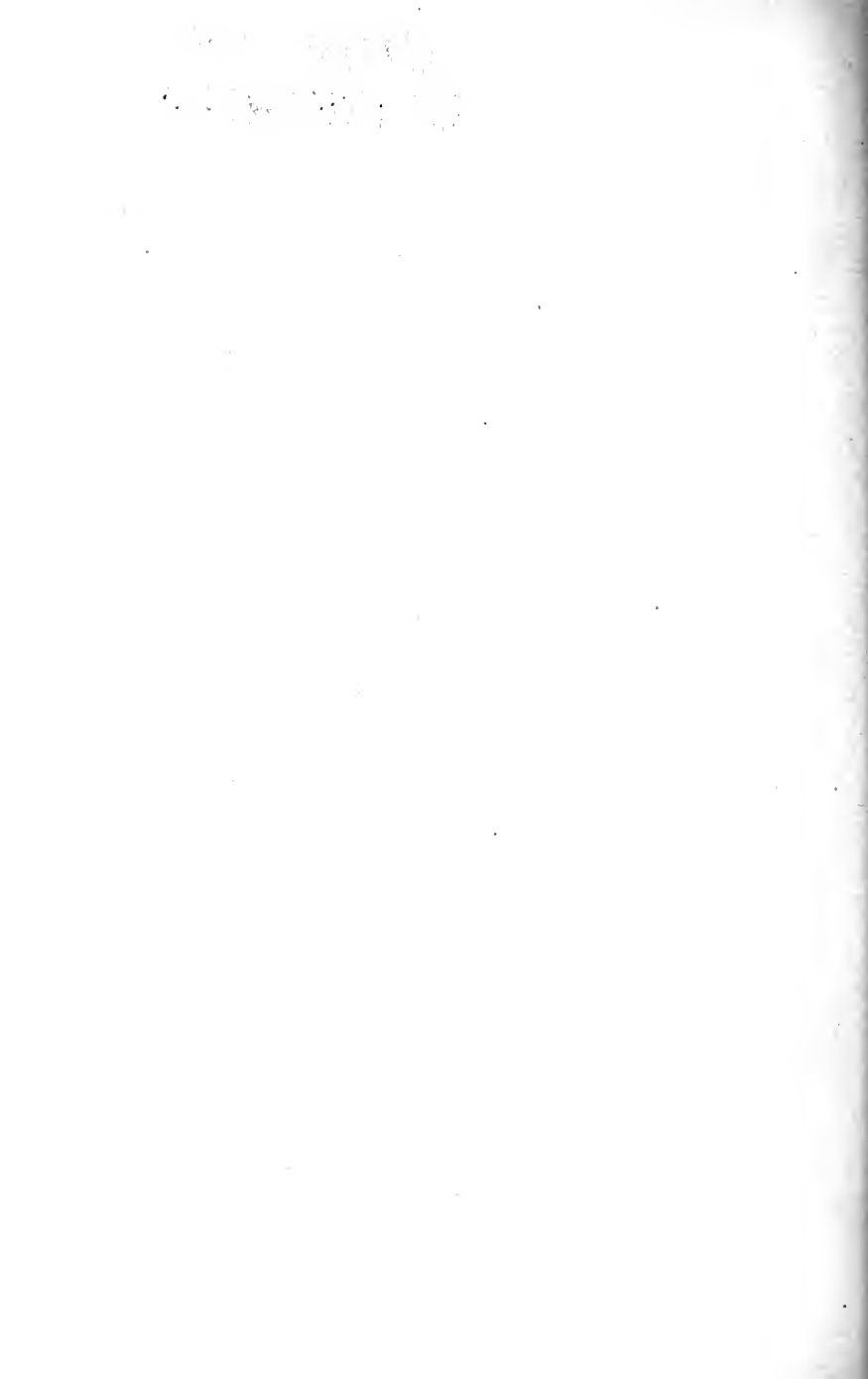
The exterior of the building has at present rather a melancholy appearance, mainly owing to the fact that its stucco decorations have never been applied; so that the façades of the Villa are the mere core of brickwork prepared for the reception of rich decorations.

The elaborately designed gardens are now weed-grown



FOUNTAIN IN THE GARDEN.

(From a drawing by Mrs. Carllil.)



wildernesses, and the fountains are little better than stagnant tanks. It is much to be desired that the present owner of the Villa would devote some care and money to the preservation of his truly magnificent possession.

F. W. WOODHOUSE.



The front of the "Bancone"

THE "SALA DEL CAMBIO"

OR

THE HALL OF EXCHANGE, PERUGIA.



THE word "cambio" means simply "exchange," but in this instance the meaning is restricted to exchange of money; the old *Arte del Cambio* or Exchange Guild of Perugia might therefore have been more properly termed the Corporation or Guild of Money-changers.

With the consolidation of the various Italian Republics there arose in each a desire to possess a separate coinage, as an emblem of independence and of stability of government. The result was that no little confusion was caused by the different values of the coins of the various Republics, and consequently a considerable hindrance was caused to commerce. To minimize this hindrance an office was established which facilitated business by controlling the rates of exchange between money of other cities and that minted in Perugia; and the regulations of this office were intended to ensure confidence and ease to merchants and others dealing at the exchange.

We cannot say with certainty when this Corporation was established, but we gather from a document of the City Archives (Vol. AA. III. n. 48 $\frac{1}{2}$, single parchments) that in the year 1259, on the strength of certain contracts between the

municipal authorities and the masters of the Mint, the Consuls of the money-changers undertook to nominate two keepers of the treasure or bullion supplied to the workmen of the Mint—"two honest lawyers who should reserve and closely guard the treasury." It is easy to infer from this passage that if the money-changers had Consuls, there must have been some corporate body, legally established and with regular statutes, for the Consuls to preside over. The city statutes of that period do not exist, but it is known that reformed statutes were established in 1376, a few months after the expulsion of the tyrant Gerard du Puy, called the Abbot of Monastero Maggiore, a name corrupted by the people into Monmaggiore, which took place December 7th, 1375.

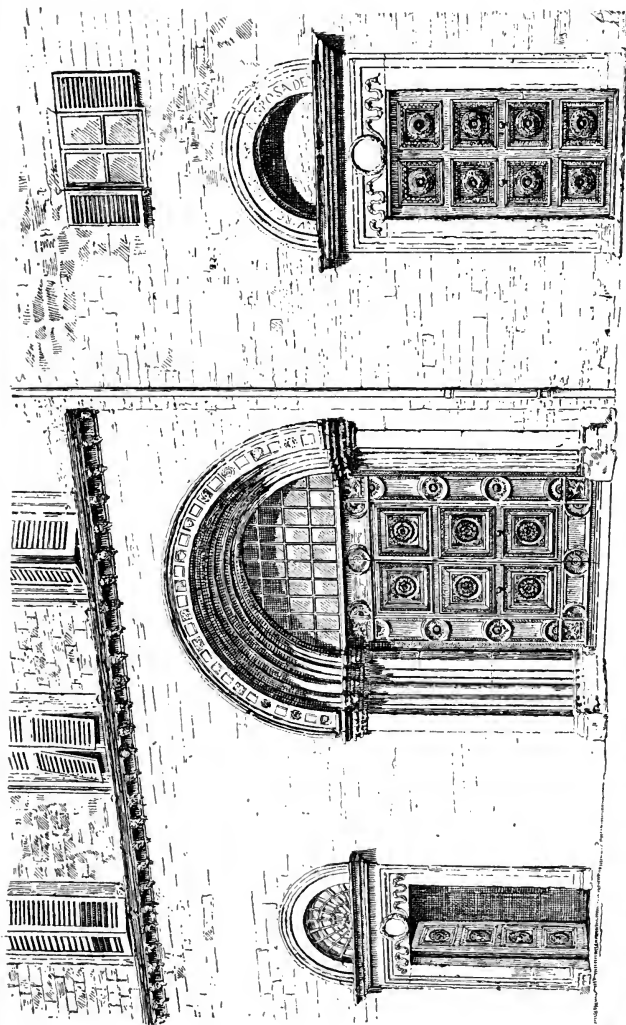
The volume containing the ancient statutes of the Money-changers' Guild is dated 1377, as may be seen on the back of the third sheet, as well as the following inscription: "These statutes in the year MCCCCLXXVII. xv. Indiction in the time of Pope Gregory XI. on the — day of December, were written and published by Ranaldo Peri (*sic*) of Perugia, residing in the district of St. Angelo's Gate, notary of the said Corporation."

The volume is in folio, the text is in a fine hand in two columns ornamented with exquisite miniatures, signed by one Matteo di Ser Cambio, miniature painter, whose name as an artist already occurs in the register of the Goldsmiths' Guild under the date 1351. The statutes above-mentioned consist of fifty-six chapters, and are divided into four books. The Guild of Money-changers gained, from the beginning, considerable popularity through its affiliation with the Guild of Butchers. The money-changers chose for their abode certain houses in the Cathedral square, which have since been incorporated in the Palazzo Conestabile (*vide* Rubric 29, Book III: of the Municipal Statutes, printed at Perugia, in folio, by Baldassare Cartolari, 1528).

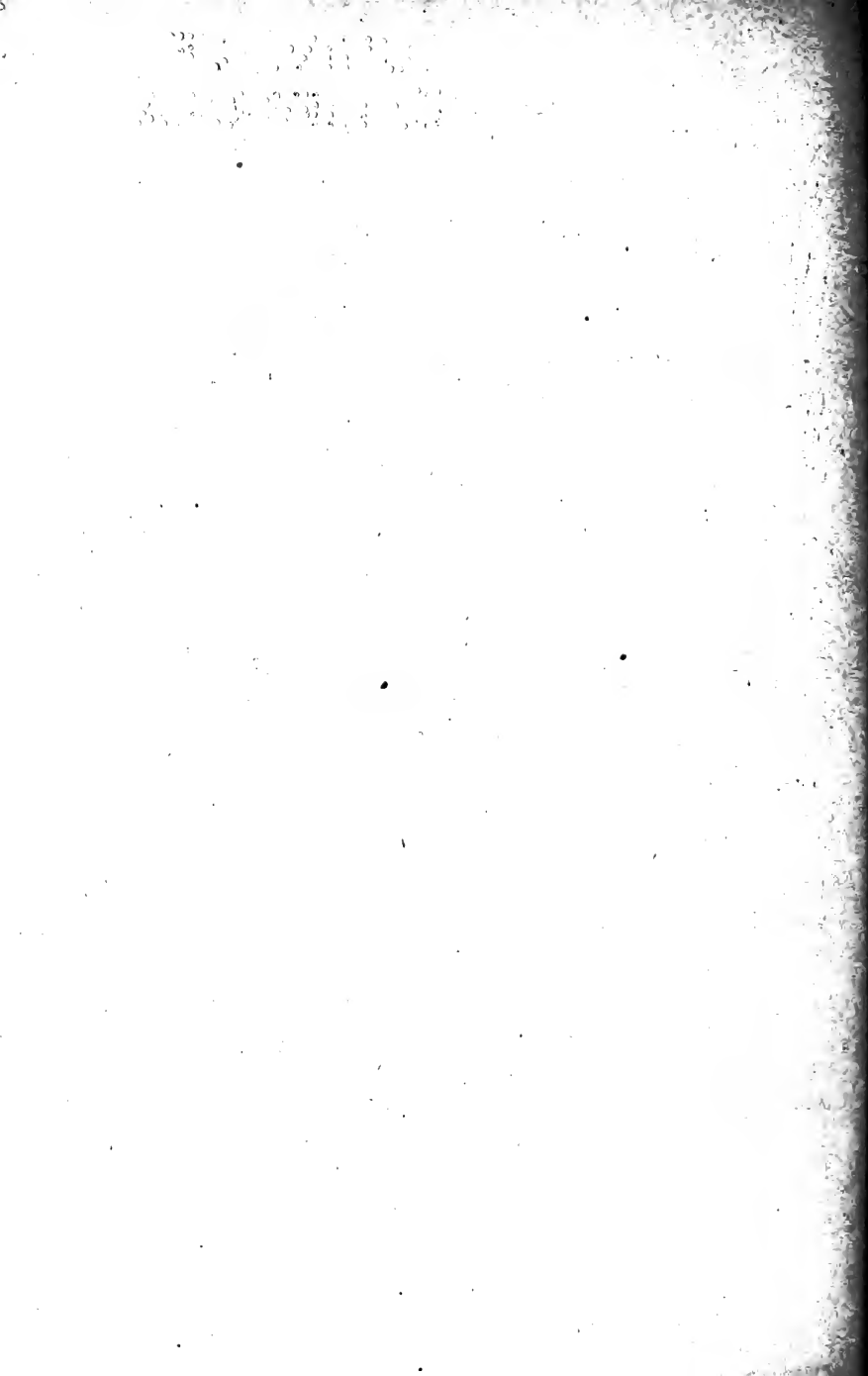
Justice was administered by the Auditors of the Exchange, weather permitting, in the square itself, or, weather forbidding, within the houses. These auditors were later included in the rota, or circuit of Judges which at the earnest request of Guglielmo Pontani had been established by Pope Clement VII. (1523), abolished by Pope Paul III. (1524), and re-established by Julius III. (1550).

The premises of the Guild of Exchange having been reduced in size, in order to make room for the office of the Lawyers' Guild, the money-changers decided to build a larger and more convenient residence for their Guild. They chose a few small houses near the little church of St. John the Baptist and the Town Hall, owned by the Abbey of Val di Ponte. One Francesco Coppoli, who had been already sent as an Envoy to Pope Martin V. to negotiate the defining of the boundaries between the provinces of Perugia and Foligno, was again sent in August, 1428, to beg the Pope's permission for the purchase (see "Annals," December, 1428, c. 39). The Envoy succeeded in obtaining a favourable decision, defeating the opposition raised by the Abbot of Val di Ponte, proprietor of the houses in question. The permission received the sanction of the next Pope, Eugenius IV., whose Brief of 1441 is still preserved in the Archives of the city (see "Bulls and Briefs," Letter C. No. 137, anno 1441).

Bottonio, in his "City Annals" (see MSS. in Public Library, Vol. B. p. 102), states that the new building, as now existing, was begun October 21st, 1452, and that in the course of the year 1453, the ceiling of the principal Hall was finished. The statement is confirmed by the date carved in Arabic numerals on the soffit above the column on which Pietro Perugino's portrait is painted. The execution of the ornaments of the doors, windows, frieze, steps of the staircase and external decorations of the principal door, was entrusted to the master-masons Bartolommeo di Mattiolo, his assistant



THE EXTERIOR OF THE "SALA DEL CAMBIO."



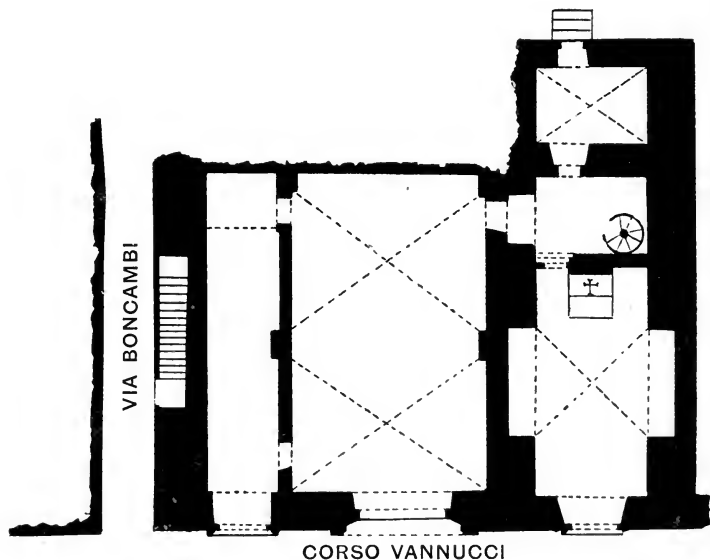
Antonino, and Lodovico d'Antonibo (*vide* "Archives of the Exchange, Register of Rents," 1454-1456, pp. 45, 48, 70). The artist who executed the ornaments of the door introduced his own portrait on one of the small tiles alternated in the frieze with a design of the arms of the corporation (*vide* "Marchesi di Perugia," p. 108, Perugia, 1854). The artists received for the above work 66 florins 20 soldi, at the rate of 40 Bolognini per florin, the payment extending up to April, 1506, and in addition corn and wine.

The principal Hall—Sala del Cambio—and the lesser one called the Lawyers' Hall were habitable in 1457, for the notary of the Guild or Corporation then drew up his deeds in that building (*vide* "Acts of the Notary Tebaldo di Paolo").

As shown by the plan, the building consists of a large hall having a smaller hall on either side, of which, that on the right of the visitor entering by the principal door is partly used as a chapel, and is dedicated to St. John the Baptist, while the other on the left, having at its side a small staircase made in the thickness of the wall, was for years the office of the Lawyers' Corporation. Internally these three halls are in direct communication, but westward each has a separate exit into the street, now called the Corso, formerly a piazza (or square).

As I have to make some mention of these Halls and of the paintings and decorations which adorn them, I shall begin with the more important, the centre one, which is most wonderfully ornamented with paintings by Pietro Vannucci (son of Cristoforo of Città della Pieve), commonly called Perugino, from the place where he usually resided and from his habit of thus signing his name. The entrance door was decorated by Antonio di Bencivenne da Mercatello (a village once belonging to the Duchy of Urbino near the Romagna), an artist who had already produced the choir of the Church of St. Dominic at Perugia. He

introduced into this door carved and inlaid work in the form of large roses and finely ornamented panels, and in the inner part of the right shutter he engraved his name as follows: "OPUS ANTONII A MERCATELLO MASSE M.D.I." This inscription he also repeated in the middle of the shutters "M. (Magister, or Master) ANTONIVS" being on the



PLAN OF THE BUILDING.

right, and "DE MERCATELLO" on the left one. The stalls or seats, which are fixed all round the walls, though completed some years after 1501, are also by his hand, and his account remained open up to the year 1508 (see "Archives of the Exchange," Vol. N., Creditors and Debtors, p. 32). For the making of the door he was paid 4 florins (at 40 Bolognini each), and 16 soldi were paid to him on February 11th, 1483, for sixty feet of walnut planks and one notch of the same material (*vide* "Archives of the Exchange," Vol. G., from 1480 to 1483

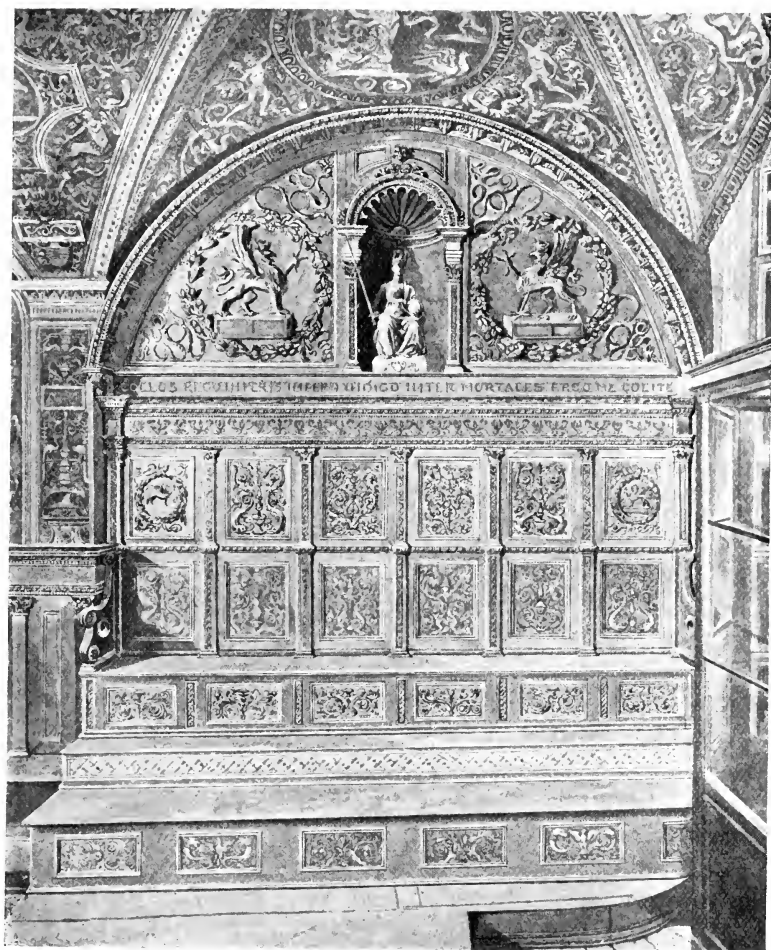
p. 125), but this quantity of timber proving insufficient, other planks were bought later on (see "*Archives of the Exchange*," Vol. G., 1492, p. 113), and for all this work the artist received 43 florins 1 soldo and 1 farthing (see "*Archives of the Exchange*," Vol. N., 1508, p. 32). The stage or tribune, which stands in the middle of the Hall, opposite the entrance door, was made by a Flemish master-carpenter, Antonio, son of Antonio Masi, and Eusebio del Bastone, in the year 1562, at the cost of 48 florins (see "*Archives of the Exchange*," Vol. A., contracts from 1540 to 1585, p. 113).

To Domenico del Tasso, a clever Florentine wood-carver, whose eminent skill had already been shown by his choir stalls in the Cathedral, was entrusted the execution of the Auditors' high-backed benches, where they sat to hear contending parties, and that of the great bench for the Notaries. This order, it is surmised, was given in 1492, as in the registers of the "*Archives of the Exchange*" (Vol. G., 1492, pp. 73, 113) are entered all the payments which from time to time were made to the artist for this work. It seems to have been completed in the year 1493, as under that year is entered the expense for the conveyance from Florence of the terra-cotta statue representing Justice, which he had caused to be sent to Perugia (see "*Archives of the Exchange*," Vol. G., 1493, p. 73). In this most beautiful piece of carved and inlaid wood-work he had the help of some clever assistants, and he received in payment during the years 1492 and 1493 in cash, oil, wine, corn, and rent for lodging, altogether 99 florins and 94 soldi ("*Archives of the Exchange*," Vol. G., 1492, pp. 73, 113). As late as the year 1507 he seems to have been still credited with a balance of 1 florin and 60 soldi ("*Archives of the Exchange*," Vol. L., p. 71), so that the total expense must have been 108 florins and 54 soldi, of which 52 florins and 25 soldi

were in payment for the large bench for the Notaries, and the rest of the amount for the Auditors' benches.

The paintings were first intended to be executed in oil on panel, but Pietro Perugino did them in *buon fresco*, i.e., pure fresco ("Archives of the Exchange," Vol. T., p. 36, 1498). Omitting here any description of the paintings, I shall limit myself to speaking of the time at which they were executed, and of the artists who may have assisted Pietro in the work. On January 24th, 1496, a full meeting of the Corporation or Guild was held to discuss the best manner of decorating the Hall, and whether the execution of the pictures to be introduced in it should be entrusted to Pietro Perugino or to other masters, the Auditors, Marco Graziani and Marino di Benedetto, addressing the thirty members of the Corporation who met to settle the question. From the report of the sitting (which is entered p. 61 of the "Book of Reforms and Improvements," 1484 to 1520) it appears that after a few remarks by Francesco Montemellini, Alberto Baglioni, and Carlo del Cinaglia, an unanimous resolution was passed to entrust the decoration of the Hall to Pietro Vannucci; and a committee of six, selected from the members present, was appointed, together with the Auditors, to make arrangements with the painter accordingly, to fix the price, and to settle the style of ornament, and the period of time within which it should be completed. Rossi states that the agreement was that the work should be finished in the year 1500, and the price was fixed at 350 large gold ducats, which were to be paid to the painter within ten years.

With regard to the year in which these pictures were begun, and the time occupied in completing them, writers are greatly at variance. Professor Adamo Rossi (in Vol. III. of "Giornale di Erudizione") assigns the



THE BENCH FOR THE NOTARIES.

frescoes of the Hall to the year 1499 and the first months of the year 1500, while Marchesi asserts that a greater time elapsed before their completion, and that they were most likely painted between the years 1500 and 1507. To tell the truth, I dissent from both these opinions, as it seems to me that to complete so many paintings a great deal more than one year was required (as Rossi himself admits). The more so as the figures of the profane subjects, as well as the picture of the "Transfiguration," were exclusively designed for this place, no other figures of the same class being met with in any of the previous works by the painter either in Rome, Florence, or in any other part of Italy. Nor can I agree with Marchesi in his suggestion that the paintings were begun in the year 1500, because this date alludes to the year in which they were completed, it being Pietro's invariable habit to mark his pictures with the date of the year during which he finished them, and also because from the year 1502 to 1507, I find that the painter was nearly always absent from Perugia, whilst from 1495 to 1501 he was almost continually in that city.

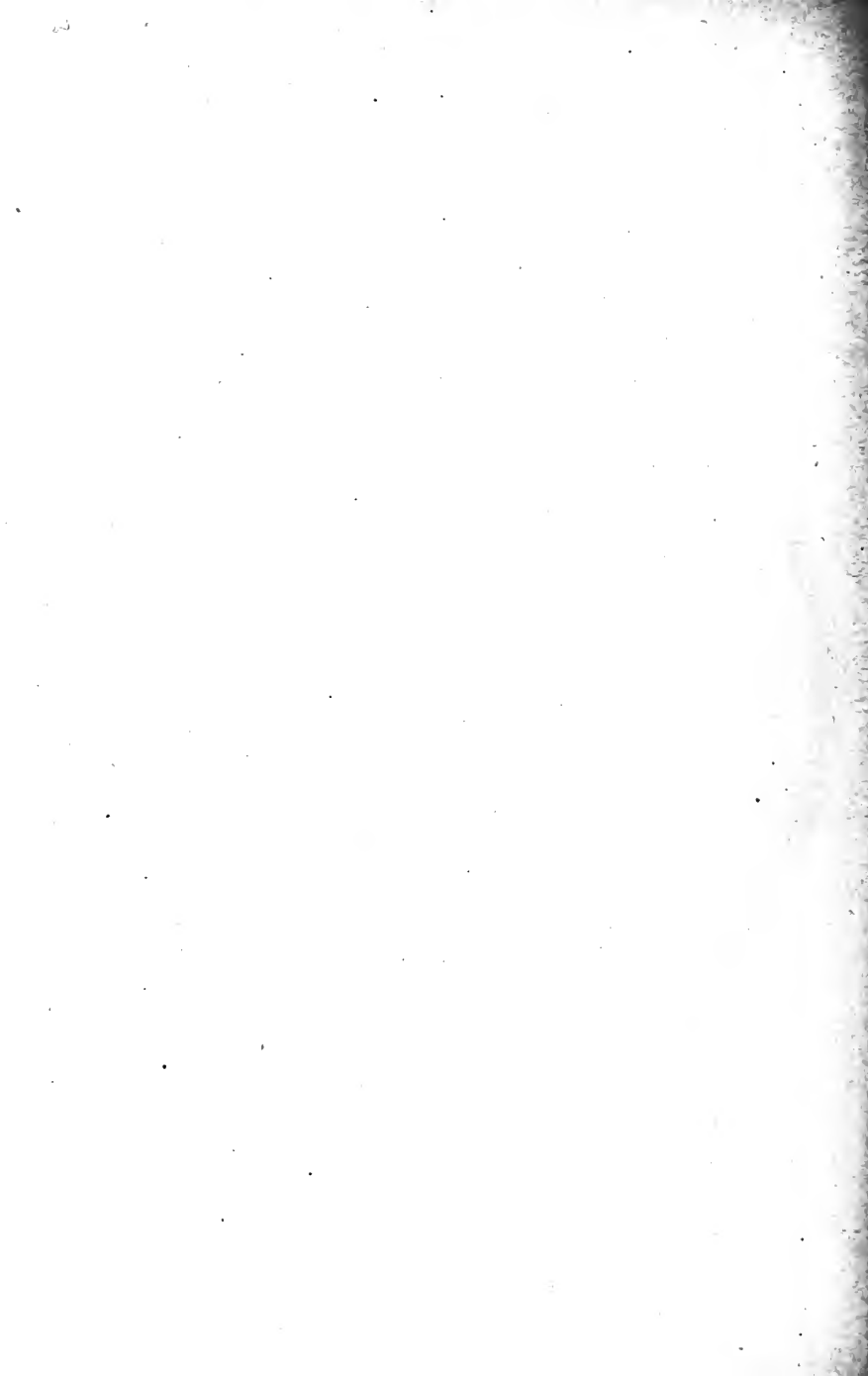
The meeting of the Exchange Guild, on January 26th, 1496, having decided that the decoration of the principal Hall should be entrusted to Pietro, I am of opinion that he immediately set to work preparing the drawings for the frescoes, and I find this opinion confirmed by a document in the "Archives of the Exchange" of the year 1498 (Vol. I., p. 11), wherein it is stated that in that year part of the painting "was executed on the wall," and from another document in the same Archives (Vol. T., p. 36) I gather that on February 25th, 1499, the painter received from the President of the Corporation half a bushel of corn (wheat) to his credit account, which corn would scarcely have been advanced had he not yet begun the work ordered by

the said Corporation. Another proof, moreover, that these pictures had been begun some years before 1500 is to be deduced from the fact that the payment for them was to be completed within ten years ; now, from an entry of the Notary Bernardino di Ser Angelo of June 15th, 1507, it appears that Pietro then gave a receipt in full settlement to Alberto de Mansueti for the 350 golden ducats, the price agreed upon for the whole work, and consequently as the year 1507 must have been the last of the ten years, and the one upon which the last instalment was to be paid, it is only logical to conclude that the work must have been begun ten years before, namely, in the year 1497. It is, however, to be regretted that there should be no documentary evidence of this in the registers of accounts of the Exchange Corporation for the years 1496 and 1497 ; up to this day I have been unable to find such positive proof, and also Professor Rossi sought in vain to discover it some years ago.

In considering this marvellous work of art as a whole, the thought occurs that such a composition cannot possibly have been conceived by Pietro, but that it must have been suggested to him by the powerful mind of a scholar, and the mixture of sacred and profane subjects, from the Pagan divinities to the birth of Christianity, clearly indicates that the inventor could only be a humanist philosopher. It is generally supposed that this classical scholar may have been that same Francesco Maturanzio, who is believed to have been the author of the Latin verses inscribed upon the tablets placed in the paintings at the side of the Virtues, which stand above the four groups of illustrious personages. This opinion is supported by our knowledge of a letter from Jacopo Antiquari to Maturanzio, wherein the former alludes to the epitaphs which the latter wrote for the Baglioni Hall (in Perugia),



THE PROPHETS AND SIBYLS.



and also by the fact that the Latin verses above mentioned (epigrams), as well as the one which may be read beneath the figure of Cato, are all to be found in a manuscript, on paper,



THE NATIVITY.

attributed to Maturanzio, containing a miscellaneous collection of sixteenth-century Latin poetry, preserved in the City Library (F. 5, pp. 100, 101).

The general idea which this grand composition is intended to convey, is the triumph of divine justice from the cradle of the humble Child in the stable at Bethlehem to the supreme glory of the Transfiguration of the Nazarene, attended by those two Prophets who specially predicted the glorious event, and by their prophecies weld together the Old and New Testaments; adding separately in other pictures representations of all those virtues which form the base of human justice and the adornment of a perfect citizen. It is clearly evident that such a conception was inspired by a mind absorbed in philosophical and historical studies, and could not be the product of an average intellect such as that of Pietro, who, though an excellent painter, possessed neither the culture nor a mind sufficiently trained to conceive such a sublime scheme. Anxious to complete the whole plan, and in fear of some critics, the learned inventor induced Pietro to introduce into the compartment preceding the birth of Christ the figures of the prophets and the sibyls as the foretellers of the events represented in the subsequent pictures.

It now remains finally to decide by whom all the paintings existing in this Hall were executed, whether exclusively by Pietro or with the assistance of others. All the compositions were designed by Perugino expressly for the "*Sala del Cambio*," with the exception of the picture of the "*Nativity*," which is little more than a repetition of the painting of the same subject which he executed in Rome in 1494, now preserved in the Torlonia (formerly Albani) Gallery. But if all the figures are of his own design, not all were painted by his own brush, and I should consider the figures of the Virtues, the picture of the Nativity, part of the ceiling, and some of the sibyls as not being painted by him. The man who painted the compartments of Luna and of Venus certainly did not do those of

Mars, Jupiter, and Saturn, and the painter who coloured the splendid figure of the Tiburtine sibyl, surely did not paint that of the Cumæan sibyl. Vasari was the first to hint at the



THE TRANSFIGURATION.

names of those among the pupils of the master who may have assisted him. He mentions Luigi d'Assisi, called l'Ingegno, but it seems that this painter during those years (though this is denied by Baron Rumohr) was suffering greatly from a

weakness of sight. Professor Rossi points to Giovanni Giambella, called Fantasia, and to Roberto da Montevarchi, because Pietro availed himself of their services in 1502 and 1504 to receive certain corn and money on his behalf from the Rectors of the Exchange Corporation ("Archives of the Exchange," Vol. L., 1502-1505, p. 63). Authentic paintings by these two artists would, however, be vainly sought now-a-days, so that no comparison can be made. A popular tradition says that Raphael painted the head of Christ in the "Transfiguration," and perhaps Eusebio da San Giorgio and Pinturicchio assisted their master and their companion, but I should exclude Lo Spagna from the list, because the usual yellow and reddish colour of the flesh in his figures does not appear in any of the nude parts of the figures in these paintings, and it is also probable that he was absent from Perugia at the time. Of all these supposed assistants of Pietro, I do not find a single one recorded in the registers of the Exchange Corporation as having any account pending for work done at the Hall, with the exception of one name, that of Pompeo d'Anselmo, of whom no writer on art makes any mention ("Archives of the Exchange," Vol. C., 1502, p. 62), though it is known that in 1505 he painted three pennons for the trumpeters of the Town Council ("Municipal Archives," Vol. viii. Cam. Ap. p. 43).

Nothing certain can therefore be asserted upon this point, rendered more obscure by several figures of the two sacred representations, and some of the decorations of the ceiling having been badly restored by a certain painter, Carattoli, of Perugia. We can only say definitely that the designs for all the figures were certainly made by Pietro, but that not all were painted by his hand, and we may add that the pen-and-ink sketches for some of them are to be found in public collections of drawings—for instance, those for the

figures of Socrates, Pericles, Elijah, the Child Christ, Moses, the Cumæan sibyl, and of the planet Venus are in the gallery of the Uffizi at Florence, and that of Fabius Maximus in the Academy of Fine Arts at Venice.

THE CHAPEL OF ST. JOHN THE BAPTIST.

The little room on the right as one enters the Auditors' Hall of the Exchange, forming a chapel, was entirely painted by Giannicola di Paolo barbiere (i.e. son of Paul, the barber), called Manni, a name arbitrarily applied to him, no one knows when, as can be found in the registers of the "Archives of the Exchange" from 1508 to 1529. The pictures reveal two widely different styles, a fact easily explained by the long period of years which elapsed between the commencement and completion of the work. This little church (or chapel) was a dependency of the Abbey of Val di Ponte, and as it appears from the report of the Auditors' meeting of June 14th, 1507 ("Register of Improvements," 1484 to 1520, pp. 113 *et seq.*), it was bought for 250 florins by Alberto de' Mansueti, who handed the sum to the Celestine Fathers, who formerly had the care of the chapel. Alberto Baglioni raised an objection to the purchase effected by Mansueti, stigmatizing it as an abuse of power, but by the decision given by two famous jurists at that time, Vincenzo da Monte Vibiano and Mariotto de' Boncambi, the purchaser was declared to be in legitimate possession.

After all the necessary alterations of the place had been discussed and approved, tenders for the stone-work were invited, and the Lombard master-mason, Gasperino di Pietro, undertook the contract at the price of 42 florins, 65 soldi ("Archives of the Exchange," Vol. N., pp. 10, 12, and 37), the ornamentation of the doors being entrusted to Ugolino di Angelo and partners for the sum of 11 florins 40 soldi ("Archives of the Exchange," Vol. N., 1508, p. 9), and this work was completed in 1509.

The contract for making all the stalls, the door panels, and a reredos in carved wood which covers the wall behind the altar, was obtained by Antonio di Bencivenne da Mercatello ("Archives of the Exchange," Vol. N., 1508, p. 32) who received 34 florins 71 soldi for the first two, and 56 florins for the third ("Archives of the Exchange," Vol. P., 1514 to 1516, pp. 63 and 71).

Of the paintings decorating the interior and exterior of the chapel, the lunette over the door outside represents the "Virgin and Child," with two saints, all half-length figures, and was painted in 1509, the painter receiving 12 florins for it ("Archives of the Exchange," Vol. N., 1510, p. 46). This painting must have been followed in order of time by the picture on the Altar and by those of the Angel and the Virgin on either side, for the register of the Corporation mentions a payment of 14 florins made to the painter on February 14th, 1513 ("Archives of the Exchange," Vol. O., 1511 to 1514, p. 8), an entry which does not form part of the sum of 120 florins received by the artist afterwards for the paintings of the ceiling completed before the 18th of September, 1515. I find under this date another payment registered as a present over and above the contract payment for the work done ("Archives of the Exchange," Vol. O., p. 66). Pleased with Giannicola's works, the Auditors on September 18th, 1516, contracted to pay him 150 gold ducats for painting the wall of the chapel, but it seems that the painter, after having obtained a payment of 45 florins on account, left Perugia for some long time. The Auditors, indignant at his behaviour, made strong representations and complaints against him, and at last Giannicola by a legal act drawn up by the notary Severo di Ser Pietro, dated February 18th, 1518 ("Notaries' Archives," protocols from 1518 to 1522, p. 13) promised, giving as his surety Mariotto, son of Master Marco, a goldsmith, to complete the paintings

within the month of August of that same year. "He will execute and paint on the wall of the said chapel all and every of the pictures he has agreed to paint." But it does not appear that his promise was kept, for not until the year 1529 were the paintings submitted to experts for approval ("Notaries' Archives, deeds of the notary Simone di Francesco Longo protocols of the year 1529," p. 242, and also "Register of Improvements of the Exchange Corporation," years 1520 to 1540, D., p. 73).

I may finally mention a painting by Mariano di Austerio, the only picture by this artist known; it is painted on the small canopy of the altar, and it represents the half-figure of St. John the Baptist within a circular wreath of leaves and flowers. In connection with this work there are two entries in the volume of the Archives marked O, under the year 1511, pp. 45 and 46, of two florins each as part of a larger sum due, the amount of which does not appear in the register.

THE LAWYERS' AUDIENCE HALL.

When the Perugian Rota (or circuit of judges) was established, all those jurists and officials connected with the new institution soon formed themselves into a kind of corporation, and as the Auditors of the Exchange were called upon to decide commercial disputes, we can easily understand how it came to pass that in progress of time these same Auditors also undertook the task of giving judgment on civil suits, and this furnishes us with an explanation of the reason which induced the Lawyers' Corporation to remain so strictly associated with that of the Money-changers, a fact clearly alluded to in the following passage of the volume marked N in the "Archives of the Exchange," years 1509-1512, where under the year 1511 it is stated that the College of the Doctors of Civil Law paid 12 florins (to the Exchange Corporation) "on account of the convenience enjoyed by that

College in making use of our Audience Hall of which by agreement they can avail themselves at the yearly payment of four florins."

During a meeting held on March 26th, 1611, a resolution was passed that the little hall on the left of the Audience Hall, which during the whole course of the 16th century was used as a shop, should be prepared for the use and convenience of the Jurists' College, and the work for the stalls and big bench in carved wood was entrusted to Giampietro Zuccari di Sant' Angelo in Vado. How much the artist received is not apparent, but it seems that the whole amount exceeded one hundred Roman crowns. In this work Giampietro had two assistants, Giovanni Andrea di Jacopo, who made the carvings of the door, and the ornamentation of the ceiling above the tribune, and Antonio di Menico, who worked at the capitals of the columns.

I acknowledge here a debt of gratitude to the Rectors of the Corporation, and beg to thank them for the great kindness shown in enabling me to consult the precious documents of their Archives, and to thus gather valuable documentary evidence in support of what I have written.

LUIGI MANZONI.

DESCRIPTION OF THE FRESCO PAINTINGS IN THE "SALA DEL CAMBIO."

On entering the room, to the right is "The Prophets and Sibyls." To the left of the fresco are the Prophets standing in the following order, and, with the exception of Jeremiah, bearing labels. Isaiah: ECCE VIRGO COCIPIET (*sic*) (Isaiah vii. 14); Moses: EST STELLA EX IACOB (Numbers xxiv. 17); Daniel: VIDE BA; David: VERITAS DE TERRA ORTA EST,

Jeremiah; Solomon: INFIRMATVS ES. The third from the left is a portrait of Raphael, the fifth of Pinturicchio. On the right are the Sibyls, also bearing labels and arranged as follows:—Erythea: AGENS OMNIA VERBO; Persica: FLVCT; Cumana: SVRRECTION MORTVO; Libica: FLORESCET; Tiburtina: QVINQVE PANIBVS SIMVL; Delphica: VIVIFICABIT MORTVOS. Above is the Almighty Father in act of benediction, within a rayed aureole, surrounded by seraphim; on either side is an adoring angel.

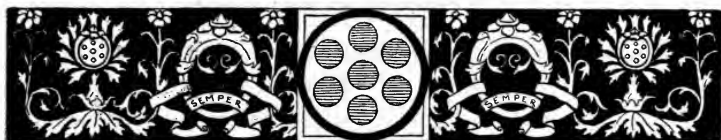
At the end of the room are two frescoes. On the right "The Nativity." The Infant Jesus lies beneath an architectural canopy, and is surrounded by the Virgin, St. Joseph, and the Shepherds, kneeling in adoration. On the right is a stable with an ox and an ass, whilst on the left are two shepherds, looking upwards at three angels singing beneath the ceiling of the canopy; above whose heads are the words, "GLORIA IN EXCELSIS DEO." A landscape fills the background.

To the left is "The Transfiguration." In the centre of the painting is the Saviour clothed in white and surrounded by a rayed aureole. Moses and Elias are kneeling on either side, and above in the cloud is HIC EST FILIUS MEUS DILECTUS (St. Luke, chap. ix. 35). Below, on the mountain, are St. Peter and St. John seated, and St. James kneeling. Near to the first named is BONUM EST NOS HIC ESSE (St. Luke, chap. ix. 33). To the left of the room, under the first arch is "Temperance and Fortitude," with figures of warriors. To the left of the fresco are Lucius Sicinius, Leonidas, and Horatius Cocles, with Fortitude; to the right Scipio, Pericles, and Cincinnatus, with Temperance. Under the second arch is "Prudence and Justice," with figures of philosophers. To the left Fabius Maximus, Socrates, and Numa Pompilius, with Prudence above; to the right Furius Camillus, Pittacus, and Trajan, with Justice above.

On a pilaster dividing the Philosophers from the Warriors, is a fresco portrait of Perugino at the age of forty-five. Near the door is a figure of Cato.

On the ceiling are medallions of seven planets, surrounded by arabesques. In the centre of the ceiling is Apollo, carrying a bow and standing in a quadriga drawn by horses, with the sun above; the zodiacal sign of Leo is on the wheel. The others are arranged round the centre in the following order:—Jupiter seated in a car drawn by eagles, holding a spear, and receiving a cup from Ganymede; on the wheels are the signs of Sagittarius and Pisces. Saturn seated in a car drawn by dragons, and carrying a scythe; on the wheels are the signs of Capricornus and Aquarius. Venus standing on a car drawn by doves, with Cupid, blindfolded, shooting an arrow; on the wheels are the signs of Libra and Taurus. Luna seated in a car drawn by two females, and holding an arrow, with the moon above; on the wheel is the sign of Cancer. Mercury standing in a car drawn by geese and holding a caduceus, with the signs of Virgo and Gemini on the wheels. Mars standing in a car drawn by white horses and carrying a sword; on the wheels are the signs of Ares and Scorpio.

Pietro Vannucci, commonly called Perugino, was born in 1446 at Città della Pieve. Of his early education little is known, but about 1475 he was engaged in the studio of Verrocchio at Florence, and his earliest known works, now destroyed, were frescoes in the hall of the Palazzo Comunale at Perugia, painted about the same date. Afterwards he was engaged at Rome upon important fresco works in the Vatican. Towards the end of the fifteenth century he had a studio at Perugia, and Raphael was one of his pupils. It was at this time he was employed on the frescoes in the "Sala del Cambio," and it is not improbable that Raphael assisted him in the work. He died at Castello di Fontignano in 1523.



Ornament on the dado.

THE CHAPEL IN THE MEDICI PALACE

(*Now called the Riccardi Palace*),

FLORENCE.



THE Riccardi Palace, now the seat of the Provincial Government, is one of the most important buildings of the Florentine Renaissance period, both in point of size and artistic value. It is a dark and solemn mass of masonry, remarkable for the skill displayed in its construction and for its historic associations. Its two façades have the lower story built in rusticated style of huge irregular blocks of rough-surfaced stone, the upper part of smaller smoother blocks regularly laid, having gracefully formed windows with double lights; a rich projecting trabeation or *cornicione*, supported by brackets, with convex mouldings and cornice, crowns both façades.

In the interior is a handsome court-yard, surrounded by a colonnade of the Corinthian order; the walls, formerly decorated with *sgraffito*, are now covered with whitewash. Besides this courtyard a few rooms and the private chapel remain almost in their original condition.

Shortly after the year 1430, Cosimo di Giovanni de' Medici,

called Cosimo Vecchio, and styled later *pater patriæ*,* began the building of this palace, confiding the task to his favourite architect and faithful friend, Michelozzo Michelozzi. Some time previously Cosimo had commissioned Filippo di Ser Brunellesco, architect to the Cathedral, to design a new dwelling-house for himself and family, to be erected in the square of San Lorenzo, looking towards the church of that name. Knowing the wealth of his patron, Brunellesco spurred on by his fervid genius, planned the most magnificent palace imaginable. Cosimo, although willing to sacrifice his fortune to a work which might gain the admiration of his fellow-citizens and heighten his prestige in the city, was yet too prudent to risk exciting their suspicion and distrust by any seeming ostentation. He declared that such a work as Brunellesco had designed was rather calculated to arouse envy than merely to serve his convenience, and prove an ornament to the city. Resigning his first idea, he applied to Michelozzo, giving him definite instructions as to the kind of house which he required.

Michelozzo, who understood the Medici's taste, was not only distinguished as an architect, but also as a sculptor, decorator, and master-carpenter; thus, whilst confining himself to a certain simplicity of form and proportion, he found in the erection and fitting up of the new Medici Palace, full scope for the wealth of taste, invention, and precise execution which distinguish all his works.

To judge fairly of the work of the Florentine architect, we must avoid confusing his original structure with what we

* Cosimo, son of Giovanni of the Medici family, called *the old*, to distinguish him from his collateral descendant Cosimo the first Grand Duke of Tuscany; the title *pater patriæ*, father of his country, was decreed by the Florentine Republic to be engraved upon Cosimo Vecchio's tomb.—*Translator's Note.*

see to-day. The palace built by Michelozzo for Cosimo Vecchio had scarcely half the frontage of the present edifice, which was amplified and restored by the Marquis Riccardi in the 17th century.

It is true that the new portion of the building was a faithful reproduction of the old, but it is undeniably the fact, that with this addition, the palace lost its original character and proportions, so that several defects are now noticeable which before were not apparent.

The interior corresponded perfectly to the stately and severe beauty of the exterior, for besides the decoration of the handsome courtyard already mentioned, Michelozzo displayed his talent and ingenuity in the decoration of the rooms, and other parts, with much beautiful work, which in spite of alterations and profanations since carried out in the course of centuries was not entirely destroyed.

There are, indeed, still to be seen, in several of the rooms, beautiful ceilings of carved and gilded wood, and there is, above all, that jewel of art, the Chapel. This miraculously escaped that mania for renovation which in the baroque age for a time caused the taste for fifteenth-century art to languish. The palace was a dwelling worthy of a family once amongst the most distinguished in Florence for power and liberality. In this mansion, according to Vasari, there was everything handsome for use and comfort, and much pleasing ornament that was grand and majestic in its simplicity. And, adds Vasari, it was as though built, not for a private citizen, but for some great and magnificent king.

Splendid indeed must the house of the Medici have been in the days when Cosimo Vecchio assembled about him the flower of intellect, philosophers, and men of letters, when he encouraged and aided artists, and, throwing open his hospitable halls, received foreign sovereigns, princes and prelates as in a royal palace.

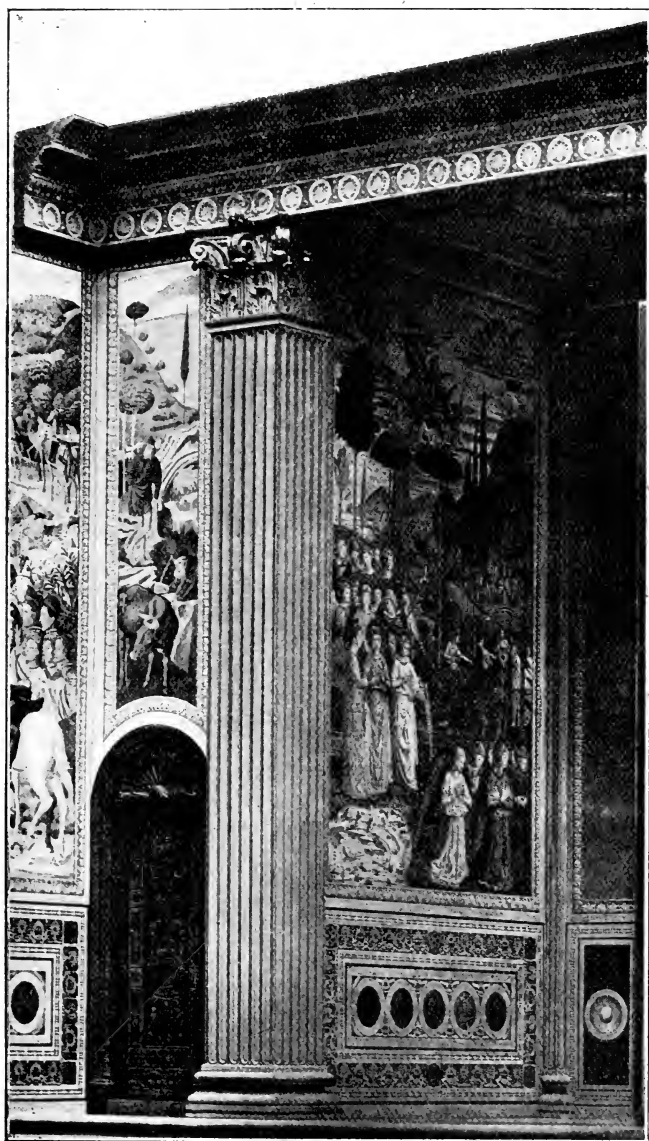
On how many an historic page stands a record of this palace, the presence of how many illustrious personages is remembered within its walls. Here, in 1494, King Charles VIII. of France and all his suite were lodged; here the monarch suffered the famous reply to his demands made by Pier Capponi,* in the house of his birth. Here, in 1515, Leo. X.† kept court with the splendour which has given his name to the 16th century. The Emperor Charles V. was a guest within its walls in 1536, when it was the ducal residence of Alexander Medici, first Duke of Florence. Here Alexander fell, pierced by an assassin's sword, to make way for Cosimo I., Grand Duke of Tuscany, who as his successor, carried the triumph of the Medici family to its highest point.

This is the palace, that holds as a precious gem of art the lovely chapel, designed by Michelozzo, and decorated by the fresco paintings of Benozzo Gozzoli.

The chapel is nearly square, having towards the outer wall the tribune, or small square raised recess, in which the altar formerly stood. The entire wall surface, excepting the wall at the back of the tribune, is covered with paintings in fresco, enclosed in an ornamental framework, also painted in fresco, as is the lower part of the wall, or dado, in which appears, painted, the Medici arms and devices amidst other designs. But of this lower course only a few fragments are visible, owing to the stalls of a small choir, in carved and inlaid wood, which run all round the walls. It is not actually known to whom we owe this last

* Pier Capponi, Gonfalonier of the Republic, refusing to sign a treaty with the French king, disastrous to the interests of the Republic, the King threatened, "Then we will sound our trumpets;" Pier Capponi replied, "And we will ring our bells to call the citizens to arms!"—*Translator's Note.*

† Leo X. was the son of Lorenzo the Magnificent, and great-grandson of Cosimo Vecchio.—*Translator's Note.*



MODEL OF A PORTION OF THE CHAPEL.

1875

beautiful piece of work, but probably Michelozzo himself designed the choir stalls, entrusting the execution to one of those numerous excellent master-carpenters who, both in Florence and in Siena, raised their handicraft to a high degree of perfection during that century. No such artisan of that time lacked opportunity to display his skill or his inventive powers, for the churches required sumptuous choirs, pulpits, fold-stools, reading-desks, and benches for the sacristies, whilst the palaces or rich houses had to be furnished with sideboards, cupboards, settles, chests, and coffer of every form and size.

The general appearance of this choir is charmingly graceful in shape and dimension, and bears the impress of Renaissance art. The arms between the stalls are handsomely carved in original design, and with excellent taste. The panels at the back are finely inlaid with different coloured woods, in geometrical spaces, the designs including curved lines, polylobes, interlacings and spirals. The whole is enclosed and framed by architectural details of strict fifteenth-century purity of design and sentiment.

In regard to both form and colour, the artist has managed to preserve an effect of tranquil harmony, neither the mass nor the polychrome inlay in any wise interfering with the effect of the fresco paintings above. Besides these stalls, there is to the left of the altar a kind of counter of wood, also carved.*

* This counter (banco) was made in 1872-3, when the Provincial Government took over the Palace. It is an imitation chest of irregular form made to hide an unsightly mass of masonry, the arch of the staircase made in the 17th century. This protrudes through the floor of the chapel, effectually blocking the sacristy door which is shown in the model. The corresponding door on the opposite side of the tribune leads into a small bare chamber, which in 1872 contained one of the six choir stalls displaced in the 17th century, and portions of the rest. These pieces, notably three of the

No less worthy of praise as carved wood-work, no less original and ingenious in refinement of design and decorative execution, is the flat roof of the chapel. This is divided into circular, square, and irregular spaces by raised cornices and ornamental borders, carved, gilt, and picked-out in colour against a coloured background. The result is a gay but harmonious polychrome, agreeing marvellously well with the dominant colouring of its surroundings.

This roof is one of those revelations of the wood-carver's art of which Florence affords other examples, larger in size, but equal in artistic value. Such are in the old rooms in the Palazzo Vecchio, in the Hall of the Captains of the Guelf party, in the palace formerly belonging to the Bartolini-Salimbeni family, and others in this same Medici palace, all being the beautiful work of Michelozzo.

That nothing might be lacking to maintain the character of sumptuous elegance in this private chapel, the floor was decorated with similar designs, executed in marble inlay or *impietrato*, as it was called, at that time. This floor-covering was suggested by the work of the Cosmati,* and has a white marble ground with black and green marble, arranged in an original and elaborate design, the decorative parts meeting in a kind of rose-centre. Even in such work as this the precious quality of purity of style is as notable as in any other parts of this little chapel: the tone of colour and tranquil harmony of the whole being perfect.

The paucity of light in the chapel, rendering it difficult to see the frescoes and other decorations without artificial aid, has been counted a defect by many. This, however, we

carved arm-pieces, have been utilized in making the *banco*, which corresponds with the stalls in style, and the complete stall was replaced adjacent to the banco.—*Translator's Note*.

* Cosmati, a family of workers in mosaic in Rome in the 13th century.—*Translator's Note*.

venture to assert is not the case. The artist but followed faithfully the traditional character and sentiment dominant in the churches built in ancient times, a character and sentiment diametrically opposed to that of to-day.

Up to the end of the Middle Ages, windows in churches were few and narrow, admitting just sufficient light to enable worshippers to find their places, the aim being that nothing might distract their thoughts and attention from prayer and the mysteries of worship. It was as though a mystic serenity should unite with the solemn and severe simplicity of the cult to absorb thought and the soul completely in prayer and devotion.

When, with the sudden transformation of art, it was sought to give to churches the majestic amplitude of the public buildings of the time, windows of proportions adapted to the vastness of the edifices were necessary; and means were found to preserve in a measure the traditional characteristics, by splitting up the light with complicated tracery and closing the openings with coloured glass.

In the Medici Palace chapel, as in other old places of worship, the dim mysterious light of candles and lamps seems pre-eminently suited to enhance its artistic beauty. The original and only window that lighted the chapel was in the wall at the back of the altar, and the small amount of light admitted was considerably lessened by the picture that stood upon the altar in front of it.

In 1837 when altar and altar-piece were removed, more light being desired, the window was enlarged, so that now, with this additional light and with the aid of reflectors, the fresco paintings can be seen and studied without the dangerous use of lamps producing a quantity of smoke, which militates against the preservation of the paintings.*

* Since this was written electric light has been made available for lighting up the frescoes.—*Translator's Note.*

But it is time to speak of the paintings which constitute the most essential part of this very lovely chapel. The painter Benozzo Gozzoli was one of the masters at that time most in repute, most industrious, most sought after for the decoration of sacred edifices, for, to marvellous rapidity and skill of conception and execution, he added the sweet religious feeling derived from his master, Fra Giovanni Angelico.

We would fain linger to speak of Benozzo and his other works, but in these Medici frescoes more than in many others, certain of his special artistic qualities are perceptible.

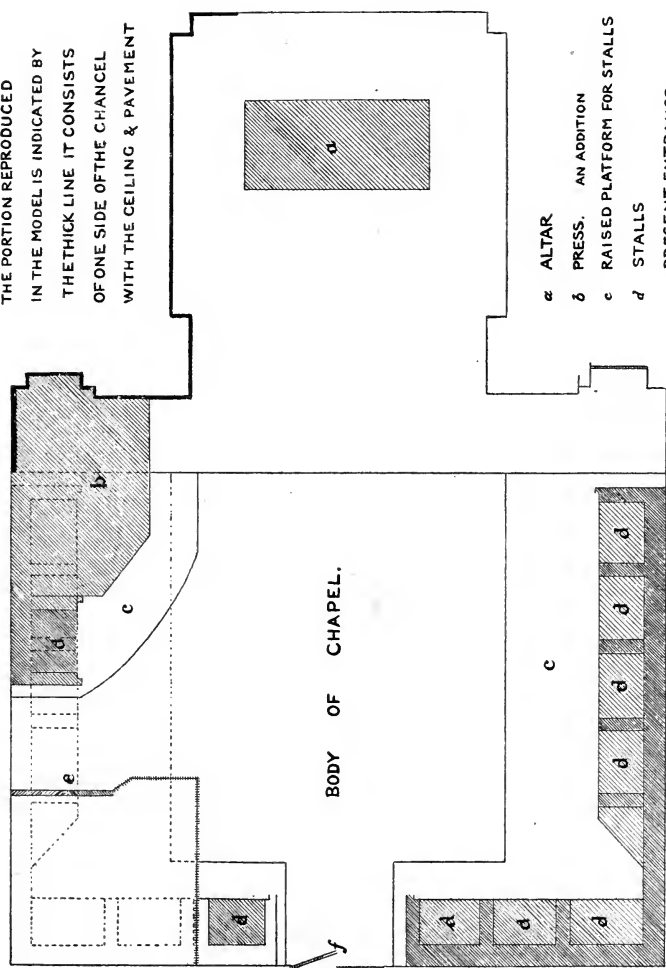
Benozzo was born in Florence, the son of Lese (Alessio) di Sandro, a peasant-proprietor, not in Sant' Ilario di Columbajo; in the commune of the Abbey of Settimo, as is stated by Messrs. Cavalcaselle and Crowe* in their life of Gozzoli, but in St. Colombano, at Settimo, in the commune of Casellina and Torri, where the Gozzoli, then called simply di Lese, possessed fields and a house, upon which we hope soon to see a tablet placed in memory of the distinguished painter.

As a boy he was *put to art*, as they said in those days, and worked and studied under the direction of Fra Giovanni, called Angelico, a Dominican friar of San Marco, who had a great affection for him, and appreciated his lively genius, exquisite taste, facility in composition, and happy execution.

Thus it was that Gozzoli learnt the art of which he became master, in the school of Angelico; here he drank in the inspiration of that style in which religious feeling had so large a part. Benozzo did not however live within the restricted sphere of the cloister; he did not, as did Angelico, limit his own studies to a few arid models amongst which the female figure was treated merely conventionally. Gozzoli, living in the world, in the midst of the whirl of great events

* See *Storia della Pittura in Italia*, per G. B. Cavalcaselle e T. A. Crowe. Vol. 8, p. 1.

THE PORTION REPRODUCED
IN THE MODEL IS INDICATED BY
THE THICK LINE IT CONSISTS
OF ONE SIDE OF THE CHANCEL
WITH THE CEILING & PAVEMENT



a ALTAR

b PRESS. AN ADDITION

c RAISED PLATFORM FOR STALLS

d STALLS

e PRESENT ENTRANCE

f ORIGINAL ENTRANCE

THE CHAPEL ORIGINALLY SYMMETRICAL IN PLAN WAS ALTERED BY THE FORMATION OF THE ADDITIONAL DOOR-
WAY (*c*) IN THE 17th CENT.

PLAN OF THE CHAPEL.



and prodigious activities, had a wider field of observation and study, and means of keeping well up with that evolutionary movement in art initiated with such fervour by Donatello.

Whilst preserving and cultivating, according as the needs of his subjects and his surroundings demanded, that mystic sentiment which Angelico had instilled into him, Benozzo sought with all the force of his genius and his art to reproduce the real in all its manifestations, to represent in his compositions, the images, the scenes which passed before his eyes, the costumes that struck him most; he sought to render in the real, amid the immensity of air and space, his own effects and his own impressions.

A great desire for air, life and light, reveals itself in all his compositions, in this he takes refuge from the limited sphere of conventional effects. He loved the beauties of the country, the immensity of space, the depths of the horizon, the infinite vastness of the sky.

We may see that the greater part of his compositions and figures are open-air portraits, and his care in treating and developing his subject, and in modelling his figures, never allows him to forget or to neglect the background, or the surroundings, which he considers as an essential part of the painting rather than as a mere complement. It is sometimes difficult to know which to admire most in his paintings, the realistic figures, full of movement and rich in sentiment, or those stupendous backgrounds of landscape, those immense prospects, from which there always emanates something of the idyllic feeling aroused in him by the poetry of the smiling country. He dwells lovingly and caressingly on the lovely flowery meadows, the rocky peaks, the dark woodlands, the undulating hills, the rivers meandering through the plains, the distant view of cities, the stern lines of turreted castles, the humble churches hidden in trees, and the distant indistinct line of the mountains, lost in the limpid brilliance of the sky.

This is the typical character, the dominant sentiment that reveals itself in all the works of Benozzo; here in the chapel of the Medici Palace, as in the large biblical compositions in the Campo Santo of Pisa, in the large choir of St. Augustine, at San Gemignano, in St. Augustine's at Montefalco, and in the beautiful tabernacles in Val d'Elsa. In the Medici Chapel he has expended his original and ardent imagination upon a single subject, the journey of the Magi to Bethlehem, to render gifts and homage to the new-born Redeemer. It is a rich and splendid composition, revealed in a series of pictures, representing the journey of a long and gorgeous cavalcade, accompanying the kings of the East across hill and plain.

Gozzoli, whilst faithful to the principal subject, enriched it with numerous episodes, and separate groups, set in the midst of the admirable landscape which forms a background to the paintings.

In treating this sacred subject, the painter has refused to fetter his genius by representing persons, costumes, and surroundings in the conventional fashion which he, a follower of the realistic school, had never made his own. Neither was he tempted to imagine the costumes proper to the first year of our era, but gave his mind to representing the men, dress, and landscape of his own time, giving to this journey of the Magi the form and character of a sumptuous procession of the fifteenth century. In the year 1438, twenty-one years before he began to paint in the Medici Chapel, the Emperor John Palæologus, accompanied by his brother Demetrius, king of the Peloponnesus, and a magnificent suite, came to Florence for the council, summoned by Pope Eugenius IV.; the rich following of these great lords, and the splendid display made by the Florentines for the reception of the Pope, Emperor and King, were a source of happy inspiration to Benozzo.

The royal personages became his Magian kings,* and in the pageants which celebrated their arrival, he saw the necessary elements wherewith to fill his compositions with figures. Evoking the memory of what had passed before his young eyes as a splendid vision, fixing upon his cartoons the impressions received, studying and reproducing the grand costumes of costly stuffs, the characteristic head-dresses, the harness and trappings of the horses, the arms and ornaments of every kind, he found all the desirable material for the reconstruction of that picturesque cortège.



PORTRAIT OF BENOZZO GOZZOLI.

To his eyes, the Emperor John, King Demetrius, and some other high personage of their suite, might well stand for kings

* Local tradition and some writers assert that the eldest king represents Joseph, Patriarch of Constantinople, who accompanied the royal brothers Palæologi to the council, and died in Florence in 1440. The second king being represented by the Emperor, John Palæologus, and the third by Lorenzo de' Medici, about fourteen years of age when the frescoes were painted.—*Translator's Note.*

whom the star had guided to the lowly inn at Bethlehem. For all else he could find more than sufficient examples and models in Florence, at that time the centre of magnificence and elegance.

In the innumerable mass of persons, both horse and foot, forming Gozzoli's procession, we may suppose that we have portraits of the most illustrious citizens of Florence, beginning with Cosimo de' Medici, who had commissioned the execution of the paintings, his sons Piero, with whom Benozzo was intimate, and Giovanni, his grandsons Lorenzo and Giuliano, and Carducci, the Gonfalonier of Florence at the time of the Council. Amid a crowd of his fellow-citizens, Benozzo painted himself in the dress of a rider, bearing upon his red cap the inscription *opus Benotii*.

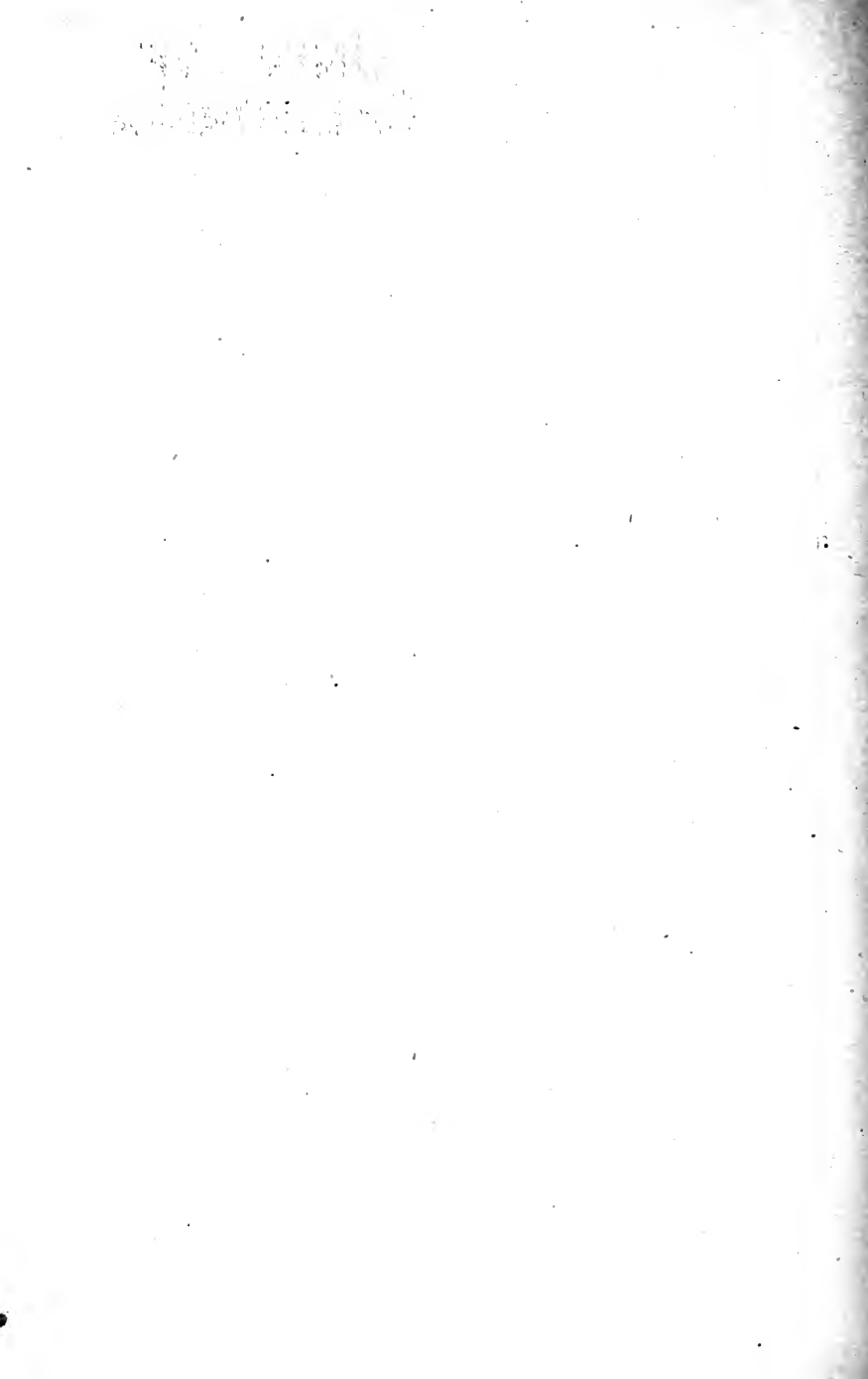
Had we more detailed record of the painting of this picture or any means of making an accurate comparative study of it, who knows how many portraits of eminent persons living at that brilliant epoch might not be discovered in Gozzoli's work. It has, moreover, another most significant value, as a speaking living testimony to, and a precious example of, the costumes and ornaments of the fifteenth century, a faithful image of the character of our landscapes and of the buildings of that time, so as to constitute a valuable subject for study.

In the two frescoes decorating the lateral walls of the tribune, Gozzoli proves himself the faithful disciple of Fra Angelico. In their conception and character, and in the graceful groups of singing, praising and praying angels, the manner of the master is seen, but tempered by more human, more realistic sentiment. The figures possess not only that conventional mysticism which precludes every mundane aspect, but they impress us with their youthful vitality and a feminine quality, devoid of any strange and supernatural characteristics.



SINGING ANGELS.

A portion of the fresco by Benozzo Gozzoli.



There has been much exaggeration and hypercriticism in pointing out Gozzoli's inferiority to Angelico, and this superficial criticism has taken into account certain crude and monotonous traits, without weighing against these defects the very precious qualities, a recognition of which might have notably modified the severity of the verdict.

To upset such a verdict it will suffice to devote a conscientious and accurate study to these frescoes, in which Gozzoli is shown to be a powerful and vivacious member of that school in Florence, which, in freeing itself from the old fetters, raised Florentine painting to so high a pitch of greatness in the fifteenth century.

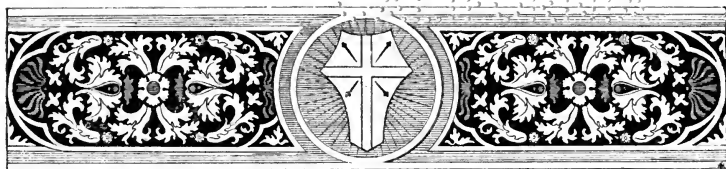
The frescoes on the walls of this chapel, begun in 1459, and completed about 1463, are amongst the first large works executed by the master. They have come down to us in a good state of preservation almost untouched by pernicious restoration, and unchanged save for the alteration produced by the displacement of two walls at one corner in order to make way for the staircase which the architect Foggini executed for the Marquis Riccardi. It was a great pity that a talented artist, fertile in resource, should not have been able to adopt some means of saving these portions of the painting in the alterations. They were damaged in moving the walls forward, and finally ruined by faulty restoration.

The chapel no longer possesses the altar-piece, once forming the centre and synthesis of Gozzoli's composition, and representing the adoration of the Magi. Vasari does not mention the picture; some modern historians of art believe it to exist, as an inferior work of Gozzoli's, now preserved in the Gallery at Munich; others see it in a work of Fra Filippo Lippi,* now in the Academy of Fine Arts in Florence.

* This is an adoration of the Child by the Virgin and St. Joseph.
—*Translator's Note.*

Of all this nothing is positively known, and the page of history relating to the fate of that altar-piece, before which so many famous and remarkable personages have prostrated themselves, remains shrouded in the most complete mystery.

GUIDO CAROCCI.



Ornament on a beam.

THE MACCHIAVELLI PALACE, FLORENCE.

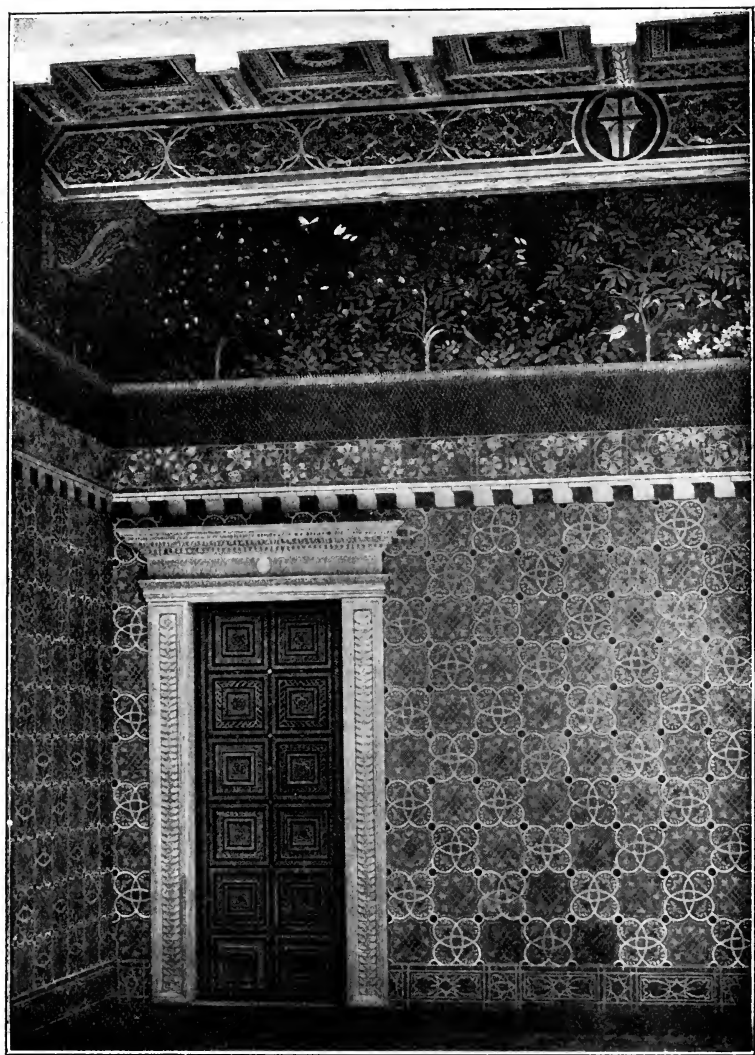


AMONG the notable edifices in Italy which form the just pride of so many of her ancient cities, and excite our interest and admiration, there are few which do so more profoundly, and few the impresson of which the memory is apt to retain more vividly, as fraught in an especial manner with the essential and more pleasing characteristics of the various places, than those buildings, sacred and secular, which had their origin towards the close of the Middle Ages.

The later years of the thirteenth and the early years of the century succeeding, constitute a period when, despite ever recurrent internal commotions, the wisely directed industry, skill, activity, and commercial enterprise of the several communities had resulted in an extraordinary degree of prosperity, which was accompanied by the revival of the Arts and the inauguration of a vast series of architectural undertakings. Municipalities, enlarging their borders and strengthening their defences, vied with one another in the magnitude and style of the palaces they reared as seats for the magistrature and residences for the elected authorities, palaces which were to be at once adequate for their intended service, and monuments duly expressive of the dignity and power of their builders. The people roused to great

religious enthusiasm by means of the settlement in their midst, and preaching of the two great orders of St. Francis and St. Dominic, applied themselves with eager activity to the erection of new cathedrals and churches which should replace or relieve the existing old ones. The trade guilds of arts and crafts, then at the height of their influence, usefulness, and power, established themselves in stately halls, and opulent citizens, moved probably as much by the necessities of increased trade as by motives of pride, began everywhere to rebuild or enlarge their houses.

This prosperity and accompanying architectural activity were especially marked in Tuscany, where the cathedrals of Florence, Orvieto, and Siena, the group of Gothic churches in Florence, Sta. Maria Novella, Sta. Croce, the Badia, and Or San Michele, the campanile of Giotto, the civic palaces of Florence, Siena, and Pistoia, and many other examples, built during this time, form with their magnificence of conception, their solemn severity and imposing proportions, or lavish richness of material and refined sculpture, some of the most glorious productions of architecture. Of such conspicuous and well-known edifices it will suffice merely to make mention here, as our concern is more particularly with a lesser class of buildings in Florence: the Guild houses, knights' towers and merchants' houses (workshop, warehouse, dwelling, and fortress in one), those striking edifices, time-worn and venerable, which in all their rugged strength and aspect of sober grandeur, flank the narrow paved lanes and shady byeways, or range in lofty pride around the sunny piazzas of the old city. Those houses, across whose broad fronts of mellowed brick or warm russet-coloured stone the lengthening shadows have crept and the radiance of sunset glory has deepened day by day through so many changeful centuries, witnessed the rearing of those great merchant families, who in after years were so greatly to affect the politics of Europe, and the



MODEL OF A PORTION OF ONE OF THE ROOMS.

NO. 1000
AMERICAN

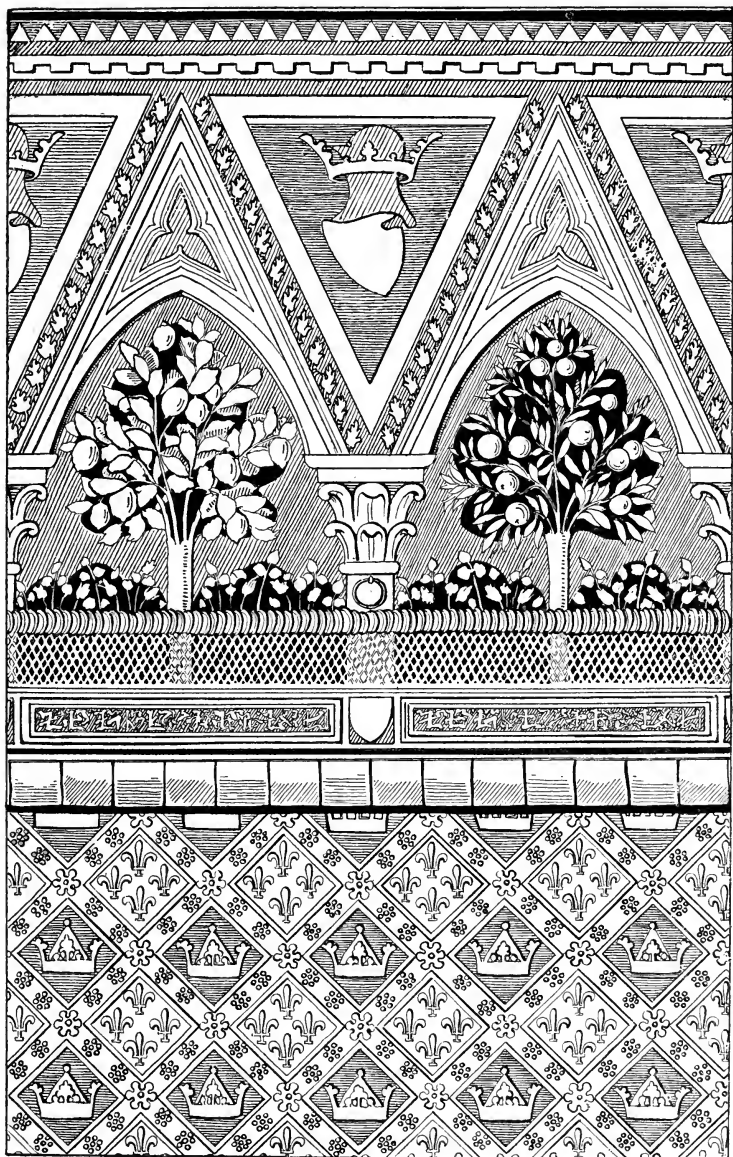
quiet, joyous labours of successive bands of artists: painters, sculptors, and cunning workmen, whose toil enriched their fair city with such enduring treasure. Those houses, having preserved to our time through all vicissitudes their early aspect, enable us to form a conception of that city, for the sight of which—his home—the great poet languished in exile, that city which formed the setting of his pathetic story, and which, through him, is ever pervaded with sad and gentle memories, as a garden with the perfume of its sweet flowers.

Although erected at a time when the prevailing architectural style was Gothic, these houses exhibit only in a slight degree the distinctive features of that style, and except for the pointed form of the openings, though even this is not exclusively employed, indicate, with their breadth of massive masonry and general flatness of treatment, rather a continued adherence to Romanesque tradition, a tradition which may be said to have prevailed here far into the Renaissance period.

In the merchants' houses, the vaulted ground floor, with its open arcades of boldly rusticated masonry, was probably devoted to purposes of trade, while the upper floors were reserved for family use. Ranges of windows, single or grouped, relieve the rugged severity of the façades and light the apartments, and the whole front is surmounted either by a broad, far extended roof, by simple battlements, or by a projecting gallery, as in the Palazzo Vecchio, supported by a corbel table of severe design, and provided with machicolations. A closer examination of a typical house of this kind will generally discover a number of interesting details, singularly valuable as illustrating the customs and use of the early days of their origin, such, for instance, as the great square blocks of stone each projecting beneath a corresponding aperture in the wall, and so contrived as to permit of the speedy construc-

tion of temporary platforms or galleries for defence, or for the more convenient witnessing of the open-air feasts, the tourneys, processions, and other gay pageants in which the old citizens so greatly delighted; the painted or sculptured shields of arms of city, family, faction, or guild, not seldom set as a seal of confiscation by the State; the quaint iron-work, various in form and purpose, and oftentimes beautifully wrought; the pendent rings, and that other form like an inverted Gothic M, which were set in the piers of the ground-floor arcades for the tying up of horses or sumpter mules; the sockets for banners, the torch-holders, cressets or lanterns—a mark of civic distinction—standing out upon bold brackets from the angles, and those other brackets set beside the upper windows with pendant rings for the poles, which served to sustain the richly coloured Oriental carpets hung out for decoration at the great feasts, a purpose readily to be discerned in the representations of houses which form the background in so many of the painted fronts of old cassoni, as well as for the drying or display of the costly products of the all-important mediæval industries, silk weaving and dyeing.

Nor are the interiors of such houses less striking, the smaller examples, though wanting the imposing internal courtyard with its accustomed arcades, its sculptured well-head and stately flight of steps, nevertheless, do not lack considerable dignity of effect. Massive stone staircases protected by parapet walls, and sustained upon great brackets, give access to the upper apartments. The landings, paved with tiles, have sometimes carved newels, and upon the walls, occasionally enclosed within a gilded shrine, a painting or sculptured relief of the Virgin, suspended before which a lamp was wont to burn. The various rooms were originally decorated in a most sumptuous manner, the wooden ceilings crossed by great beams, and the breadth of unbroken wall space affording the artist a splendid field for his efforts.



WALL DECORATION (Restored).

From an old house formerly in the Mercato Vecchio. Now in the Monastery of San Marco.

The paintings of Giotto, as for instance his magnificent series of frescoes in the upper church of St. Francis, at Assisi, or those of the Peruzzi chapel at Sta. Croce, Florence, the works of the Gaddi family, and of other artists, even down to Fra Angelico furnish numerous examples, where interiors are depicted of the prevailing types.

The larger number represent the walls as covered to a considerable height with arras hangings set out with geometrical diapers and panels, and patterned over with conventional flowers and foliage, with richly wrought borders above and below, often bearing inscriptions in Roman or Arabic characters. The hangings appear either hung upon rods so that their borders produce continuous horizontal bands, or droop pendent from fixed points placed at regular intervals, and so form a festoon-like effect round the rooms.

Another class of decoration, which on account of cost could hardly have been ever other than painted, shows the wall space divided to almost the whole of its height into ranges of rectangular panels by means of a system of horizontal and vertical bands. The bands are enriched with coloured imitations of the costly glass mosaic of the period, while the enclosed panels simulate the effect of encrusted slabs of fine marble, in some instances with the additional feature in the centre of each, of a circular panel of pierced open work screening a cavity, a familiar Byzantine device, and others show the wall treated trellis-fashion by intersecting diagonal bands forming lozenge-shaped panels, and similarly enriched. In many instances one may see in these pictures of interiors, further embellishments in the upper part of the wall and upon the sides of the consoles which support the beams, consisting of panels of the above-mentioned glass mosaic with tesserae of gold, black, red, and white, and the beams and other members of the wooden ceilings painted with numerous

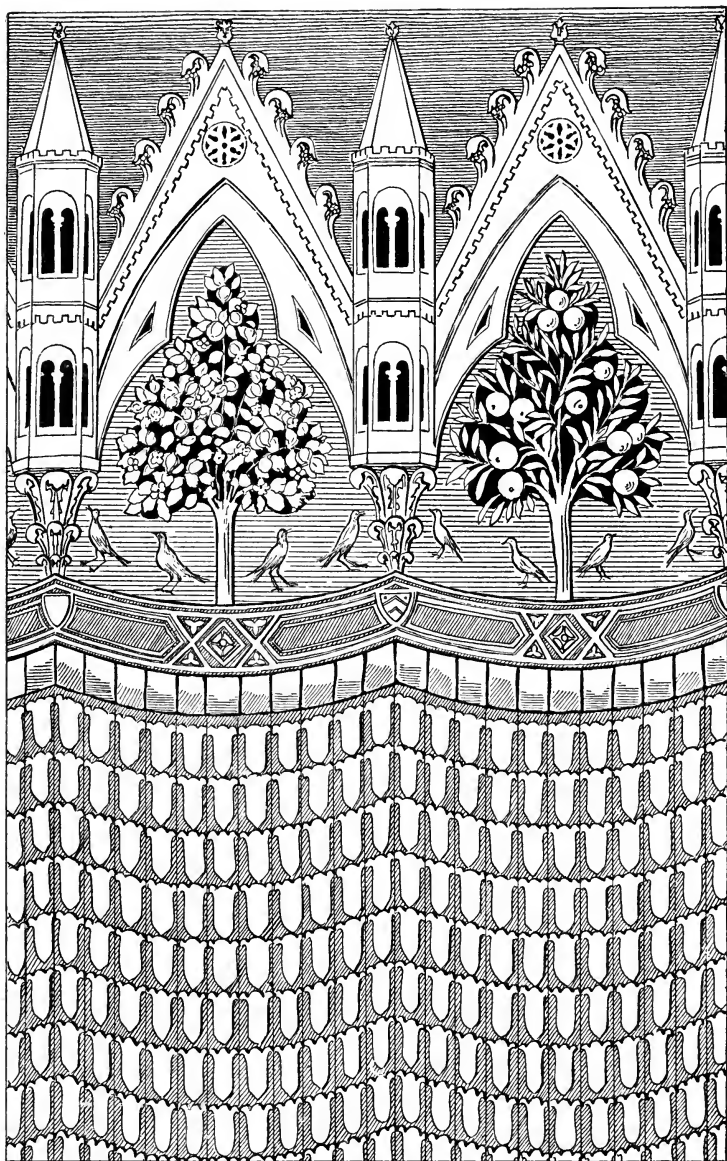
charming devices, the general effect, it may be noted, bearing not infrequently an interesting and marked resemblance to the beautiful Cairene interiors of the seventeenth century.

The frescoes by Domenico di Bartolo Gherzo in the hospital of Sta. Maria della Scala, at Siena, which portray the history of the hospital, exemplify these methods of decoration and display the several varieties together with much valuable information respecting the furniture, utensils, etc., in use at the time.

Doubtless in the houses of the very wealthy, actual hangings such as have been referred to were often used. Yet it would appear that whether from consideration of cost, for coolness, or for some other reason, it was very generally the custom to have merely painted representations; as in the well-known instance in the Sistine Chapel, where the wall space beneath the paintings by Botticelli, Perugino, Cosimo Rosselli, Ghirlandajo and others, is occupied by a painted curtain. Such curtains were executed upon the walls in "tempera" or the "secco" process, in a facile and simple manner without shading, and with little or no attempt to reproduce the folds natural to the original fabrics.

As instances of apartments belonging to this period which still preserve their original decorations, may be mentioned the Council Chamber at San Marino, several halls in the Bargello, and some in the Castello di Vincigliata, but many others doubtless exist.

The model, which the Victoria and Albert Museum possesses, of a portion of a room copied from the original in an old Florentine palace, said to have been at one time the residence of Macchiavelli, enables one to form a good idea of an elaborate scheme of this kind. In addition to the usual arras hanging here designed with a chequered pattern of foliated figures in a sober green, red, and blue, relieved with subdued white, red, and grey, with ingenious



WALL DECORATION (Restored).

From an old house formerly in the Mercato Vecchio. Now in the Monastery of San Marco.

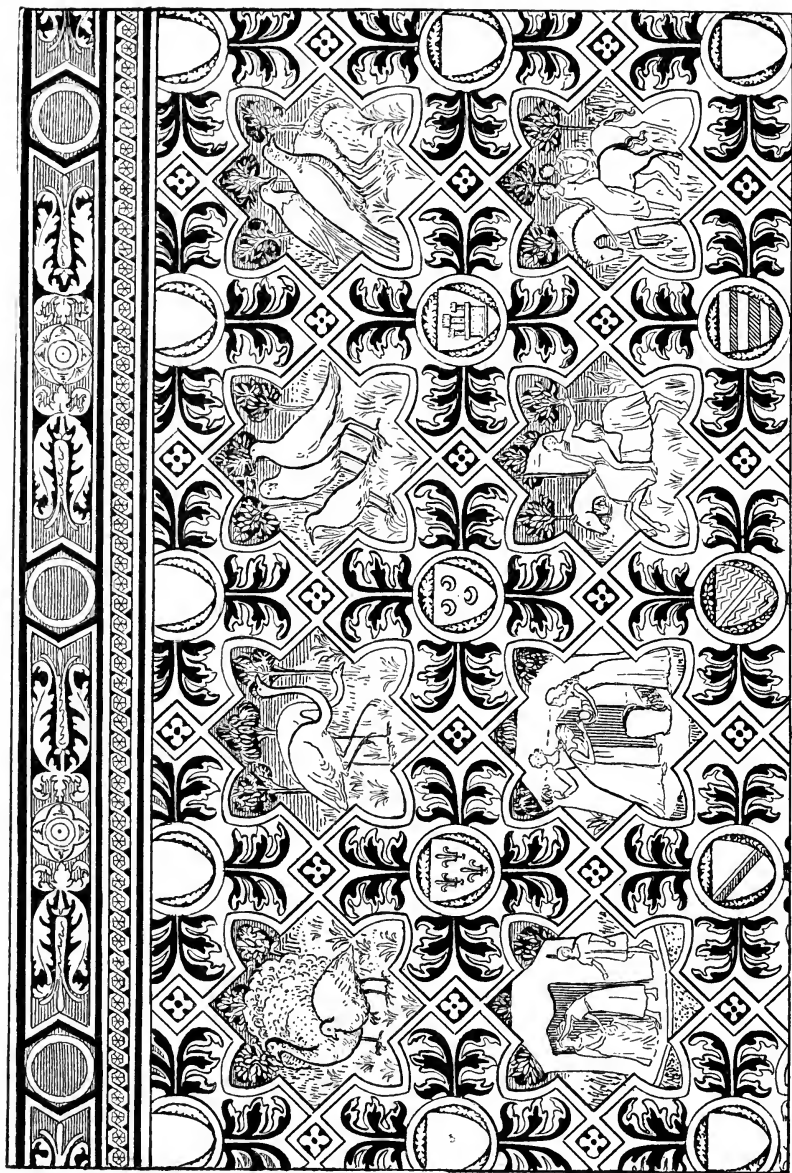
interchange of colours, there is a frieze of fruit trees, lemon, orange, plum, pear, olive and pomegranate painted upon a red ground in the full beauty of their autumn aspect. The trees depicted with a charming convention are disposed at regular intervals round the room; beneath these are set clusters of sweet roses and the starry blossoms of flowering shrubs, while birds hover around or settle upon the branches. A few coloured bands limit the frieze above where it joins the ceiling, while beneath the trees, and serving as it were to enclose the painted garden, there is upon a dark ground a broad band of netting or lattice, carried by a pole of yellow colour round which its cords are looped. Interposed between this and the upper border of the arras there is another band of soft umber colour upon which a vine with clusters of grapes, rendered in delicate shades, twines itself in spiral curves about an arrangement of sustaining bars. The beams, with their floral panels, shields, and other devices, and the flat portion of the ceiling, with its painted squares to represent coffers with rosettes, complete the scheme to which the doorway, with its soft grey colour, its delicate carving, and well-proportioned mouldings, and the elaborately inlaid door, though of somewhat later date, well accord.

During the progress of the recent and much to be regretted demolition of the old quarters of Florence, especially that which lay between the Via Tornabuoni and the site of the Mercato Vecchio, a number of fine mediæval wall-paintings came to light, of which examples, carefully detached from their positions, are now preserved in the Museum of St. Mark. Among these are several varieties of the treatment suggested by the marble incrustations, and glass mosaics, as well as others with painted arras. These latter are almost invariably accompanied by friezes, with the beautiful and apparently very favourite device of the fruit trees, resembling that shown in the little model. One, indeed, has

identically the same treatment, while others exhibit variations and additional features, the garden in some being seen as it were through the openings of a Gothic arcade, in others beneath a crowning canopy. An interesting example, which in its original state must have had a very rich effect, is a large geometrical diaper of circles and foiled lozenge-shaped figures, relieved upon a crimson-coloured ground painted with foliage and flowers in black and white. The circles are filled with richly emblazoned shields, and the medallions with charming pictures of brightly plumaged birds and wild animals, of knights and fair ladies in scenes of love and the chase.

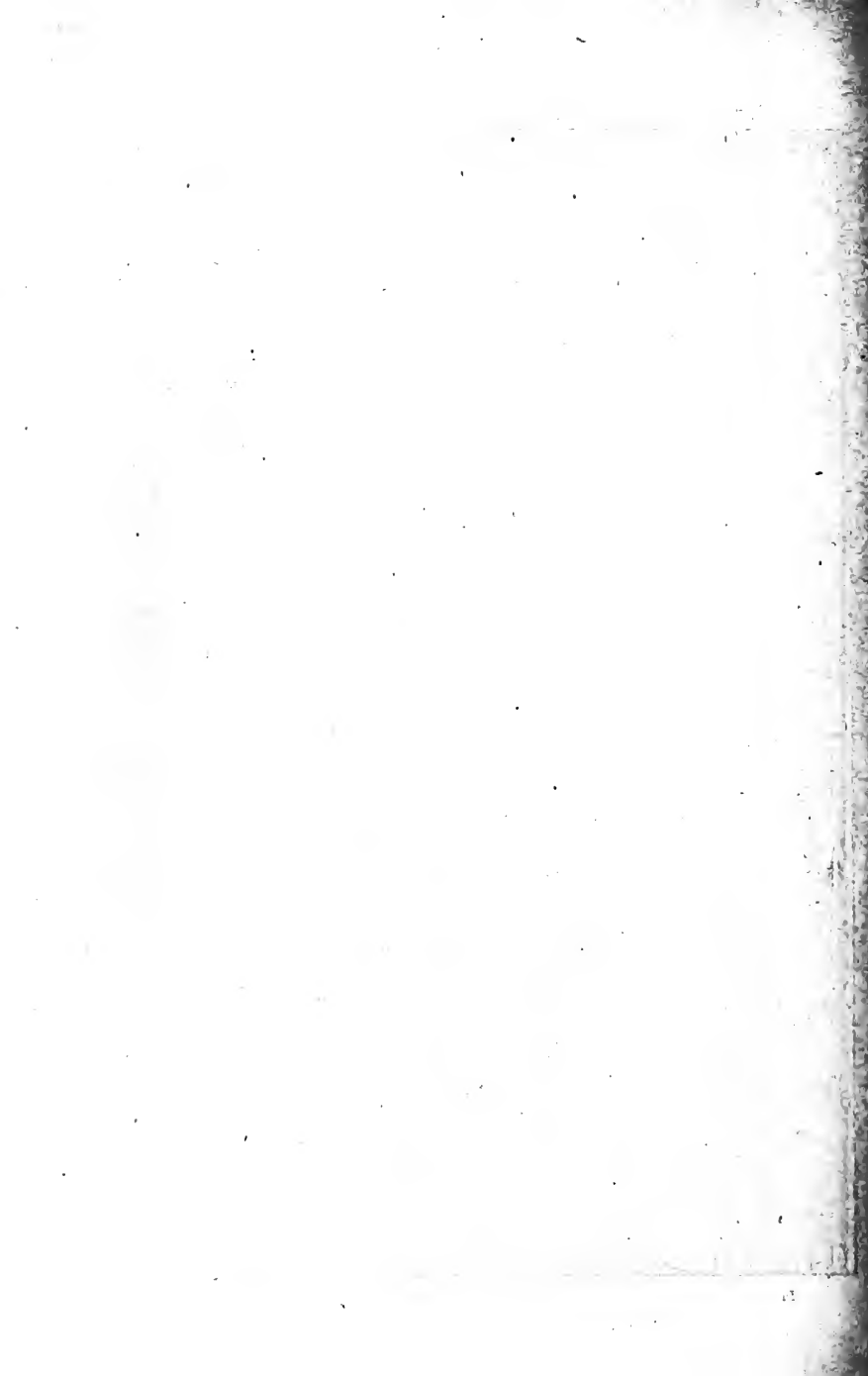
The method followed by the old artists in the painting of the trees and shrubs composing the friezes, shown by an examination of the pictures of the period to have been the customary treatment of foliage, is very ingenious and suggestive. The space to be occupied by the tree or shrub, generally of a leaf shape, was first laid in with black, so as to form a silhouette, upon which, after the branches had been indicated, the larger groups of leaves were painted with a sober green, and so arranged as slightly to exceed the limits, and thus to soften the edges of the silhouette. This having been completed, the fruit or flowers were painted, agreeably distributed within the space; lastly, other branches and smaller veined leaves were added in soft grey greens, so disposed over the fruit and the under leaves as to produce a suitable effect of intricacy and richness.

In the majority of these decorations, as indeed in 14th century work generally, the geometrical basis of the various designs is undisguised, and is even somewhat predominant. Yet, notwithstanding this, the appearance they present is rarely other than harmonious, dignified, and singularly rich, their pure colouring, freshness of feeling, and poetical fancy, combined with the facile and ingenious

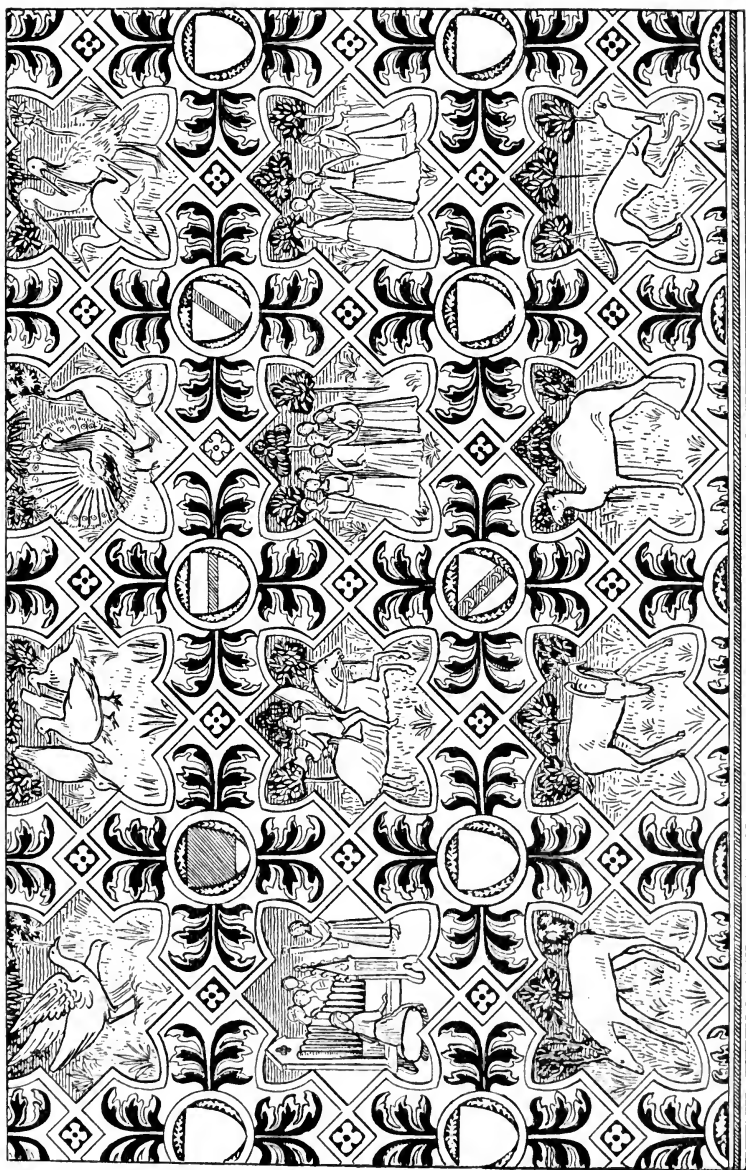


WALL DECORATION (Restored).

From an old House formerly in the Mercato Vecchio, now in the Monastery of San Marco. (*Upper Portion.*)







WALL DECORATION (Restored).

From an old House formerly in the Mercato Vecchio, now in the Monastery of San Marco. (*Lower Portion.*)

manner of their execution, and the skilful artifice by which effects were obtained by the interweaving of gold and pure bright colours with the more sober ground-work, cannot fail to commend them to our modern artists, and to especial advantage if the study of them be supplemented by reference to the objects of use or adornment—vessels of beaten brass, or copper, bronze and enamel, quaint early majolica and lustred Saracenic dishes, Venetian glass, eastern carpets and carved or gilded cassoni—which must originally have accompanied them, and in which happily the South Kensington collections are exceedingly rich. Amongst such objects one might well remark particularly, the interesting inlaid cypress wood coffer, No. 80-1864; and another, No. 317-1894, strengthened with wrought iron bands, and decorated with delicate stucco reliefs of knights and ladies hawking. To others Vasari refers when he says:—"At that time it was the custom of the people to have in their chambers great wooden chests of various forms, and every one used to have them painted with stories from the myths of Ovid and other poets, or hunting scenes or jousts, or tales of love according to the taste of each one. And in the same way were painted the beds and chairs and other furniture of the rooms." This practice was long in fashion, and the most excellent painters employed themselves in this work with no such sense of shame as many would feel now in painting and gilding these things.

W. HERBERT ALLEN.

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